

AN ANALYSIS OF MONIQUE HERVOUET'S ADAPTATION FOR
THE STAGE OF HERMAN MELVILLE'S MOBY DICK

By

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I would like to dedicate this work to my wife, Rebecca
McBeth, for her love, devotion and encouragement as I
pursued this degree.

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TABLE OF CONTENTS

	<u>page</u>
ACKNOWLEDGEMENTS.....	iv
ABSTRACT.....	vii
CHAPTERS	
I INTRODUCTION.....	1
Review of Literature.....	1
L'Ephémère at Avignon.....	5
II ANALYSIS OF THE SCRIPT.....	19
About the Adapter.....	19
Material Included.....	20
Material Excluded.....	39
Material Added.....	51
III OTHER NOVELS ADAPTED TO THE STAGE.....	56
<u>Porgy</u>	57
<u>Billy Budd</u>	73
IV PLAYWRITING TECHNIQUES USED BY THE ADAPTERS.....	87
V DIRECTING L'EPHEMERE RACONTE MOBY DICK.....	101
VI GUIDELINES FOR THE ADAPTER.....	111
APPENDICES	
A THE TRANSLATED SCRIPT OF <u>L'EPHEMERE RACONTE MOBY DICK</u>	120
Setting.....	121
Costumes.....	121
Lighting.....	122
Properties.....	122
Translation.....	122

B	A DRAWING OF THE THEATRE DE L'EPHEMERE'S SET FOR <u>L'EPHEMERE RACONTE MOBY DICK</u>	171
C	CHARTS COMPARING THE CHAPTERS USED BY THE ADAPTERS OF <u>MOBY DICK</u> , <u>PORGY</u> AND <u>BILLY BUDD</u>	172
	REFERENCES.....	177
	BIOGRAPHICAL SKETCH.....	182

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Monique Hervouët's script adaptation of Herman Melville's Moby Dick, L'Ehémère Raconte Moby Dick, has been translated and referenced to the novel by chapter and paragraph. An analysis of the choices made by the adapter, what she used from the novel, what she chose not to use from the novel, and what she created for the script, has been included. The focus of the dissertation concerns the structure of the adaptation, and the choices made by the adapter have been compared to developed adapting and playwriting techniques and styles. The author has used an adaptation of the novels Porgy and Billy Budd to draw some comparisons and contrasts to Mme. Hervouët's choices for her script. Porgy was chosen because it represents a novel adapted to a script by the same author, who took great liberties in the construction of his script, and Billy Budd

was chosen because it represents another Herman Melville novel adapted to a script by individuals that had no relationship to Melville and who also took great liberties in writing their script. A chapter is included that discusses the playwriting techniques used to construct the scripts by each of the adapters. There is also a chapter included that discusses a possible future American production of the script directed by this author. Guidelines have been explored for one who may want to attempt the adaptation of a major novel to a theatrical piece of literature. Appendices include a translation of the script, a drawing of the set used in the French production and charts comparing the chapters used from each novel by the adapters for the construction of each script.

CHAPTER I INTRODUCTION

Review of Literature

The process of adapting a novel to a script for the stage is not new. Samuel Leiter, in his book, The Encyclopedia of the New York Stage, 1920-1930, documents that seventy-three novels were adapted to script for the theatre in that ten-year period (Leiter, pp. 1163-1165). Some of the most notable examples from Leiter's book are: the novel Nicholas Nickleby by Charles Dickens to the script When Crummies Played adapted by Nigel Playfair (Leiter, p. 987); the novel Porgy by Du Bose Heyward to the script Porgy adapted by Du Bose and Dorothy Heyward (Leiter, p. 722); and the novel The Great Gatsby by F. Scott Fitzgerald to the script The Great Gatsby by Owen Davis (Leiter, p. 342). Recent New York productions of adaptations have included The Life and Adventures of Nicholas Nickleby adapted by David Edgar from the novel by Charles Dickens, Les Liaisons Dangereuses adapted by Christopher Hamilton from the novel by Choderlos de Laclos, and The Mahabharata adapted by Jean-Claude Carrière from the ancient Sanskrit writings and translated into English by Peter Brook. One treatise dealing with the novel adapted to a stage script has been found by this author, and it is a master's thesis written by

Marilyn Jeanette Boyd in 1964 for the University of Florida, titled, Stage and Screen Adaptations of Honore de Balzac's "Eugenie Grandet." Boyd details the different adaptations made of the novel to either the stage or screen and gives a brief synopsis of each extant script. However, she does not go into great detail as to what was specifically used from the novel to create each line of the different scripts.

The majority of books that deal with the creation of a script are written from the perspective of the playwright and his/her having the germinal idea for the piece of theatrical literature. Some literature is written about the actual procedure of making the adaptation from other forms of literature to a script. A brief adaptation process is outlined by Michael Kennedy in his article, "Creating Classroom Plays from Adolescent Novels" (Kennedy, pp. 63-65). He discusses certain criteria that must be met in order to make the classroom project successful and meaningful to the high school students who will actually be involved in the adaptation process. "Is the theme important . . . how much rewriting is necessary . . . how long should the production last" (Kennedy, p. 63). He also discusses the idea of discovering the major theme of the novel and its characters, such as "the protagonist, the antagonist, secondary characters, and minor characters" (Kennedy, p. 64), through analysis of the novel. The next step in his process is what he calls "the pre-editing exercise"

(Kennedy, p. 64) where the students dissect the novel, breaking it down chapter by chapter, making notes as to when characters are introduced, and noting when the characters enter and exit the story. The editing procedure requires the students to consider locations for the action and to make choices as to how scenes would best be performed on the stage. In other words, the adapters are forced to visualize the action and make choices about what could be acted and what could be written as dialogue or monologue. Kennedy goes on to relate that once the script is organized, it should be read aloud, recognizing the possibility that more adjustments will be made to refine the language and the dialogue of the text, "with rehearsals and a good ear, the script will grow" (Kennedy, p. 65).

Books that can be found on the subject of dramatic adaptations are concerned with Interpreters Theatre; "Interpreters Theatre is the actualizing of presentational form in literature" (Kleinau and McHughes, p. 5). The authors suggest that there are two sub-groupings within the idea of Interpreters Theatre: Readers Theatre and Chamber Theatre (Kleinau and McHughes, p. 13). Kleinau and McHughes define Readers Theatre as "the actualizing of presentational form in the lyric and dramatic modes" and Chamber Theatre as "the actualizing of presentational form in the epic mode" (Kleinau and McHughes, p. 13). The authors go on to define the modes; the lyric mode is one where a speaker has an open

relationship with the audience and speaks directly to them; the epic mode is one where a narrator speaks to the audience in a direct manner and sometimes through a character; and the dramatic mode is one where characters speak to each other (Kleinau and McHughes, pp. 11 and 13). These two forms of theatre, Readers and Chamber, use all types of literature (for example, poetry, novels, short stories and actual events in history) for the foundation of the scripts. It must also be noted that many times the script is a compilation of many different pieces of literature that all center around the same basic theme. The overriding difference between Interpreters Theatre and Conventional Theatre is that the former is presentational and the latter is representational; in other words, it creates a facsimile, a kind of believable verisimilitude (Kleinau and McHughes, p. 5). The process of adaptation is then working the piece of literature into one of the modal and theatre definitions. It shall be noted that the adaptation, L'Ephémère Raconte Moby Dick, of the novel, Moby Dick, does not fall into one of these neat categories. The adapter, Mme. Hervouët, incorporates ideas from each of the modal definitions, lyric, epic and dramatic, and each of the theatre definitions, Interpreters and Conventional. The result is a piece of theatre with a direct audience-to-narrator relationship (presentational) and character-to-character relationship (representational) performed in a

representational environment. This will be illustrated more clearly in Appendix A, page 123, because, as one reads the script, it is evident when the actor is being a narrator or a character.

L'Ephémère at Avignon

To take a most formidable novel, Moby Dick by Herman Melville, and adapt it to an evening of theatre seems a difficult task. To stage it on a platform set that resembled a ship's deck with masts at each end and audience on each side, an alley-seating arrangement of approximately 150, was ingenious. To reduce it to 33 pages in French (48 pages in English, Appendix A, p. 123) and only three characters requires imagination. To keep the action and the drama of the novel alive and exciting to the audience member seems to be a major challenge. Monique Hervouët and her associates, Dominique Christophe and Didier Lastère, of the Théâtre de L'Ephémère accomplished all of the above in their production of L'Ephémère Raconte Moby Dick, presented at the Avignon Public Off Festival, Avignon, France, during the summer of 1987 (Leonard, p. 25).

The production seen by the author was presented as an evening of theatre, approximately one hour and forty-five minutes in length, without interruption as is the custom in French theatre. (Every production seen at the festival by the author over a three-year period, with the exception of one three-hour play, was performed without intermission.)

The staging of L'Ephémère Raconte Moby Dick was simple and allowed for a production rhythm and pace which kept the audience member constantly involved in the action and never aware of real time. The time of the novel, and hence the script, is interpreted to be nearly two years (dramatic time) and the performance was accomplished in one and one-half hours (real time). The simple platform setting, which was raised approximately two feet above the ground, resembled the deck of a ship. It not only established a level above the audience, seated in folding chairs on an outdoor asphalt volleyball court, but also defined and limited the acting space. The deck or walking surface of the platform was covered in weathered, random-length planking that looked like and sounded like the deck of a ship. As the actors walked on the platform the heels of their boots resounded on the "deck" and gave the impression of walking on an old wooden-hulled sailing ship. There were vertical poles, one at each end of the platform, that served not only in a functional way as positions for lighting instruments, but also gave the visual impression of masts on a ship. There were two perpendicular bars on each vertical pole that were separated by approximately six inches. The upper perpendicular bar supported the lighting equipment and the lower perpendicular bar supported a piece of canvas that was raised and lowered and resembled a sail of a ship (Appendix B, p. 171). The technical elements of the

production, such as the lighting, costumes and properties, were simple choices but extremely effective (see Appendix A, pp. 121 and 122, for specific details). The costumes, for example, were simple dark blue sailor pants, plain black boots, and light blue, denim fabric blouse-shirts with open collars. The actors added P-coats, stocking caps or a billed captain's cap to suggest different characters. The simplicity of the technical elements made it all the more easy for each actor to accomplish the task of shifting from narrator to character A to narrator to character B; this will be illustrated more clearly in the text of the script (Appendix A, pp. 123 through 170). The attention of the audience was kept riveted to the performers as the production moved smoothly from moment to moment throughout the course of the evening. The narration/dialogue was supported by appropriate action, keeping clear focus on the adapter's intent to capture not only the universal epic but also the personal dilemmas of Captain Ahab, Ishmael and the crew of the Pequod.

There were many theatrical productions at the Avignon Public Off Festival that were adaptations of other literary works (Leonard, p. 6). This author was privileged to see productions of L'Etranger, (The Stranger) by Albert Camus, performed by Théâtre en Pièces (Barbuscia, p. 3) and La lettre . . . à St. Exupéry, (The Letter . . . by St. Exupéry) written by Antoine de Saint Exupéry and adapted by

François Bourcier (Barbuscia, p. 6). Some other adaptations at the festival were "Ma chère Alice . . . votre ami de toujours" (My dear Alice . . . your friend always) by Lewis Carroll, and another production of L'Etranger, as well as a production of Bartleby by Herman Melville (Leonard, p. 6). The festival, held in Avignon every summer for the last forty-one years, usually has some type of theme or defined purpose with which the attending companies are encouraged to comply. One of the themes of the 1987 festival was the presentation of adapted works, short stories and novels, of authors such as Diderot, William Faulkner, Kafka and Victor Hugo (Leonard, p. 6). Stating the obvious, it is particularly difficult to take a well-known literary work and create a fresh or new perspective of that piece. The adapter is assuming the task of an interpreter of a literary piece that the majority of his/her audience already knows and already has a preconceived idea concerning the meaning of the work. In other words, the literary work and the audience have a shared "history" that cannot be denied by the adapter. So, the adapter must find a fresh or new approach to the piece of literature in order to keep the interest of the audience and provide a new perspective to the material itself; ". . . far too few American playwrights take advantage of the store of historical materials available" (Smiley, p 24). L'Ephémère Raconte Moby Dick is a particularly noteworthy production and script because

it is an adaptation of a French translation of a very famous American novel. In this author's estimation, the production accomplished what Peter Brook describes as "immediate theatre" in his book, The Empty Space. The production achieved the desire of this author to "see more clearly" and did indeed burn an image on the memory that has remained vivid after one and one-half years.

When emotion and argument are harnessed to a wish from the audience to see more clearly into itself --then something in the mind burns. The event scorches on to the memory an outline, a taste, a trace, a smell--a picture. It is the play's central image that remains, its silhouette, and if the elements are rightly blended this silhouette will be its meaning, this shape will be the essence of what it has to say. (Brook, p. 136)

The audiences observed by this author responded to the production very enthusiastically every night it was performed. The average attendance was approximately one hundred per night and many times the author saw standing ovations and multiple curtain calls for the cast. (The author lived at the private boarding school, College St. Jean Batiste de la Salle, where the performances took place nightly at 10:30 p.m., between July 15 and 31, 1987, (Leonard, p. 25), and witnessed numerous performances and audience reaction to those performances.) It must be noted here that the one-month-long festival draws approximately 500,000 people to Avignon every summer to see the huge number of productions. The average Frenchman seems to be well versed in literature and seems to be a seasoned theatre

participant due to the fact that most theatre companies are state supported and, therefore, tickets are affordable for the average citizen (Erdos, p. 22). A production must be significantly exciting and unusual in order to draw an audience at the festival since there are some three hundred theatrical companies giving performances (Leonard, p. 5) in the more than one hundred locations (Leonard, pp. 26 and 27; Erdos, p. 14). There are approximately two hundred performances on any given day of the festival from which the potential audience member may choose (Leonard, pp. 25, 28 and 29; Erdos, pp. 12 and 13).

Much of the world's greatest literature is written in novel format. The process of taking a great novel and synthesizing it into a play is not only challenging for the adapter but also can present a new and perhaps important focus on the intent of the literature. Adapting requires the writer to be extremely selective for the dramatic format of the play script. The example in this treatise will also show that reorganization of events is sometimes necessary so that fluid dramatic action may be accomplished. Since the theatre audience does not have the luxury of rereading a passage but is expected to comprehend the story as it is presented through narration, dialogue and supporting visual elements, the adapter must make choices to serve that end. In other words, the adapted play script must answer questions for the audience during a performance that the

reader of the novel could answer for himself by rereading at any time any passage necessary. Under normal conditions the audience is only given one opportunity to grasp the meaning or intent of the dramatic literature. Therefore, the adapter, as does the playwright as Pike states, has the responsibility to make every moment of the play clear and concise in order to serve the requirements of the audience. After all, it is for an audience that a play is presented. Because a play performance is a fleeting thing, something that exists only in the moment of time that it is actually done, every detail, every word, every element must be carefully selected. That process of selection for the dramatic play script as it is developed from the novel is even more pronounced. The adapter accepts the tremendous challenge of interpreting something for an audience when he/she becomes the selector of the elements that the audience will hear and see in the production.

Plays begin as germinal ideas that the playwright then develops into a story (Smiley, p. 24). Most of those stories have a history or action that begins before the words of the script present a segment of that story. In other words, the story of the play has a pre-existence that is usually explained during the course of the play through exposition. The novelist does basically the same thing as he/she develops a story. However, the novelist is allowed great latitude in developing the exposition. Many words,

pages and chapters may be used to establish the history of the characters and the plot of the story for the reader. For example, the particular publication of Moby Dick used by this author has 536 pages which include 135 chapters and an epilogue (Melville, 1961). The novelist can use many characters, sub-stories, and locations to tell the story. Melville describes and/or writes dialogue for approximately thirty-five characters in the novel and offers sub-stories about many of those characters (for example, Queequeg, Pip, Bulkington, the blacksmith and the carpenter) to give greater understanding to the reader. Many locations are also used by Melville that include two inns (Melville, 1961, pp. 30 and 78), the streets of a town (Melville, 1961, p. 49), a church (Melville, 1961, p. 51) and the Golden Inn (Melville, 1961, p. 239) where Ishmael re-tells the Town-Ho story. The reader has the latitude to read and re-read all or any part of the novel in order to fully comprehend the author's intent. The playwright is forced to compress and select the information that will be presented in the play. Every character must have a purpose and support the forward motion of the play. To this end the adapter of L'Ephémère Raconte Moby Dick has limited the number of characters to eleven. Every word must be carefully selected to move the action of the play, "action in a drama . . . is artificial, i.e., chosen and structured by its author" (Smiley, p. 80). Every location must contribute to the

overall intent of the drama, and the adapter has used basically one location in the script, that being the Pequod, as the primary place for the action of the drama.

"Experienced playwrights use setting to subtly reflect the conflict" (Pike, p. 57). Because the script is a microcosm of an event, the playwright has the responsibility to ensure that every element is focused on the intent or idea of the play. "A story is a series of interconnected incidents, moving forward from beginning to middle to end" (Pike, p. 31). This is not to imply that the novelist is not selective in the choices made for the story, but the novelist can use many characters, many descriptive words and/or many locations in order to explain or elucidate the story being told.

Writing calls for an author to have a vision or premise or a view of life that he/she will use as a point of departure for the piece of literature, whether it be a short story, novel or play (Mabley, p. 14). The writer then begins to develop a story based on that point of view that becomes a scenario. Then the writer begins to develop characters that can live the action and scenes that will locate the action in a period of time and in a specific location or place. The writer then begins to make choices concerning the magnitude of the piece. Those choices involve length, the number of characters and all of the different locations of the story. The playwright's

specific choices involve the length of the play, how many scenes or acts will be required to tell the story successfully, how many characters are necessary to enact the drama and how many settings will be needed to properly represent the locations for the action.

A playwright can best decide the length of a play by making a series of choices concerning quantities. . . . All should relate to the basic action at the core of the play. (Smiley, p. 69)

The words spoken by the characters are carefully chosen by the author because the audience will only hear them once and the playwright must say succinctly and poetically what is necessary without obscuring the message. Everything in the play script is chosen to focus specifically on the point of view that the author wants his audience to receive.

Playwriting is essentially a process of selection and compression--editing, shaping and focusing your raw material into a finished work that boldly and succinctly argues and dramatizes your premise. (Pike, p. 91)

Mme. Hervouët has compressed the novel from 135 chapters to eleven scenes and used only eleven characters from over thirty-five that are mentioned in the book to create the script, a translation of which is located in Appendix A, pages 123 through 170.

The playwright must select from all of the possibilities the most probable events or circumstances that will lead the characters through the action of the drama (Mabley, p. 33). When adapting the novel or other literary form, the adapter uses the same basic tools and skills of

the playwright. He/She must draw from the original text all of the pieces and parts that will become the script. Since the novelist has already constructed the probable events and circumstances, the adapter must select which events will be most compelling from a dramatic stand point. An individual that attempts to pare a novel down to a theatre piece must face some of the same choices that Mme. Hervouët faced when she adapted the novel, Moby Dick. The adapter has many of the same responsibilities as does a playwright as he/she begins the task of writing the script. Many questions must be asked: which character should have the focus of the play, how many characters should be used, what ideas and information should be kept, what should be discarded, what should be used word-for-word, what can be synthesized into a few lines or action that elucidates the point intended, and what, if anything, can be added (Kleinau and McHughes, p. 121).

Other adaptations for staged productions of the novel, Moby Dick, have been made in the past. The following is a list of those productions in chronological order according to known publication dates. One such adaptation was done by Paul Oettly and was titled, Moby Dick. It was a four-act play presented at the Théâtre Hébertot in Paris. There were thirty performances given of the production between September 27 and October 27, 1949 (Phelps and McCullough, p. 53). Orson Wells wrote a two-act play that was titled, Moby

Dick-Rehearsed; Being an Adaption-for the Most Part in Blank Verse-of the Novel by Herman Melville. The script was written in 1956 and was seventy-six pages in length; there were twelve male and two female characters, and the play was staged in one interior setting (Tanselle, p. 37). A one-act play called, The White Whale, was published in 1959 by translator, Paul B. Taylor (Keller, p. 608). In 1969, Guy Williams adapted and published, Billy Budd and Moby Dick, through the Macmillan company. It was a fifty-four page adaptation of which the section about Moby Dick is between pages thirty-one and fifty-four (Tanselle, p. 37). A television quiz-show satire was written by Emanuel Peluso, which he titled Moby Tick. Peluso's play included three Ishmaels in a cast of seven men, three women and extras (Fidell, p. 234). Brainerd Duffield wrote a one-act play adaptation called Moby Dick, for a cast of ten men. Duffield suggests that the play should be staged on a platform set with steps (Kaye, p. 379).

The adapter has the unique opportunity to take a literary work, interpret the author's intent, and then, through a process of selection, determine what will be necessary to create the dramatization of the story. It is fascinating to explore the choices that Mme. Hervouët made as she adapted this lengthy novel into an evening of immediate theatre. Some lines in the script are lifted from the novel in virtually word-for-word quotations. In other

instances, major sections of the novel have been left out of the script, indicating the choice made by the adapter as to the specific material she wanted to use, for example, scene seven of the play encompasses sixty-four chapters of which the adapter does not use forty-two. Another case in point would be a single line assigned to Ishmael that declares his leaving New York and arriving in Nantucket with the two segments of the sentence being separated by a comma at the end of scene one, "After leaving New York, I arrived in historic Nantucket" (Appendix A, p. 124). In the novel these two simple ideas are separated by twelve chapters (Melville, 1961, pp. 26 and 76) in which Ishmael meets and becomes a friend to Queequeg. In some cases the adapter has taken paragraphs from the book and synthesized them into one or two sentences that convey the essence of the intent of the novel. The second line spoken by actor B in scene one is an example of the synopsis of paragraph nine of Chapter One of the novel. Another example would be the sixteen lines of dialogue between actors B and C in scene two, which is a synopsis/synthesization/selection of thirty paragraphs in Chapter Sixteen. There were also adjustments made as to which character performed the action in order to keep the focus on the character of the play and the individual moment of the production. For example, the action and dialogue of the play indicated that the first sighting of a whale is made by Ishmael in scene seven (Appendix A, p. 141), whereas

in the novel the first sighting is recorded by Tashtego in Chapter Forty-seven (Melville, 1961, p. 215). The focus of this dissertation will be a discovery and discussion of the choices made by Mme. Hervouët concerning the passages selected from the novel, Moby Dick, to create the narration/dialogue of the script L'Ephémère Raconte Moby Dick.

CHAPTER II ANALYSIS OF THE SCRIPT

About the Adapter

Monique Hervouët was one of four founding members of Théâtre de L'Ephémère when it began in 1976. She was born in La Rochefoucauld, France, thirty-four years ago and now lives in Le Mans, France, where the company makes its home. Her responsibilities include directing and acting with the company, and she has also been involved in adaptation work for the theatre. In its twelve years of existence, Théâtre de L'Ephémère has created nineteen plays and played over one thousand performances in France and foreign countries. Of those nineteen plays, Mme. Hervouët has adapted four novels to script and co-authored one play. Her adaptations have been Myriam by Truman Capote in 1981, Tortilla Flat by John Steinbeck in 1983 and produced in Avignon, Of Mice and Men by John Steinbeck in 1985 and co-produced with Hvidovre Teater de Copenhagen, and L'Ephémère Raconte Moby Dick by Herman Melville in 1987 and produced in Avignon. Her co-authored play was Ceux de Tergazar, which was written in 1986 and participated in the International Festival of Jerusalem and Avignon that same year.

The following analysis of the selection process

accomplished by Mme. Hervouët in her adaptation of Herman Melville's Moby Dick is offered to the reader. The next unit in this chapter will focus on each line of the script that can be found in the novel. A reference will be made as to the location of the origin of the line, not only by chapter but also by paragraph. These references will also be concerned with passages of the novel that have been synthesized from larger sections or paragraphs into succinct narration/dialogue for the script. The third unit of this chapter will focus on material from the novel that is not used by the adapter. Observations will also be made by this author concerning the sections of the novel that do not appear in the script. The fourth unit of this chapter will discuss the narration/dialogue in the script that can not be located in the novel. Since the focus of the script is mainly concerned with Ahab's driving need to accomplish revenge and to see the death of Moby Dick, and Ishmael is retelling the story, many of the lesser characters of the novel are not dealt with in the script. For example, Captain Bildad, Father Mapple, Pip and Bulkington are not mentioned in the script.

Material Included

The opening scene of the eleven scenes in the script has no title and the opening line of the play is nearly identical to the opening sentence of the novel. "Appelez-moi Ismaël" (Hervouët, p. 1). "My name is Ishmael"

(Appendix A, p. 123). "Call me Ishmael" (Melville, 1961, p. 22). The lines of actors A and B are drawn from the very first paragraph of the book. Selection is used to synthesize the idea that taking to the sea by Ishmael is a better solution than committing suicide. The beginning of actor C's narration picks up six paragraphs later, in paragraph seven in the first chapter, leaving out a small section discussing the fact that all men, even city dwellers, desire to go to sea. The end of that narration is selected from the eighth paragraph. The next line by actor B is a synopsis of paragraph nine, which discusses the duties of the ordinary sailor. The next two sentences spoken by actor A are drawn from the eleventh paragraph of Chapter One and the next sentence is found at the very beginning, paragraph one, of Chapter Two. The next line of narration/dialogue spoken by actor C, "ayant quitté New York, j'arrivai sans histoire à Nantucket" (Hervouët, p. 1), "after leaving New York, I arrived in historic Nantucket," (Appendix A, p. 124) is separated by twelve chapters at the comma in the sentence of the script. The beginning of the line is also found in paragraph one of Chapter Two, "quitting the good city of old Manhatto," (Melville, 1961, p. 26) and the end of the line is discovered in the first paragraph of Chapter Fourteen, "we safely arrived in Nantucket" (Melville, 1961, p. 76).

The beginning of the narration/dialogue of scene two,

titled, The Pequod, can be found throughout Chapter Sixteen. Actor B begins the narration with lines drawn from the fourth paragraph of Chapter Sixteen. The next sixteen lines of dialogue are selected from between paragraphs eight and thirty-eight. Captain Peleg is not identified in the script but he is the character having the dialogue with Ishmael (Melville, 1961, p. 84-86) in the novel. Captain Peleg's line, spoken by actor B, concerning "soft lungs" (Melville, 1961, p. 85) and "mariner's language" (Melville, 1961, p. 85) jumps back to paragraph twenty-seven. Actor C's response, Ishmael speaking, "mais j'ai avec moi un ami" (Hervouët, p. 3), "I have a friend with me," (Appendix A, p. 127) is found in paragraph sixty-nine, "I have a friend with me" (Melville, 1961, p. 92).

The end of scene two, which begins with actor B's response, is mostly extrapolated from Chapter Eighteen. Actor B's line and narration, spoken as Captain Peleg, is found in the first paragraph of Chapter Eighteen. The next line spoken by actor C, Ishmael's character, comes from two earlier chapters in the novel. This short line seems to be a synthesis of paragraph fifty-five and three of Chapters Three and Ten respectively. The next seven lines of the script are taken from between paragraphs three and eighteen of Chapter Eighteen.

The next scene, The Departure, begins in paragraph twelve of Chapter Twenty-two. The following fifteen lines

of the script are drawn from paragraph eighteen to the end of the chapter except for the last line of the scene. This particular line in the script, which is about Ahab, is the last sentence of Chapter Twenty-one in the novel. Since the reader of the novel does not meet Ahab until after the ship has set sail, it is understandable that the adapter has made a similar choice and reinforced the fact that the audience has not met Ahab by inserting this line.

The whole of scene four, The Advocate, is taken from Chapter Twenty-four of the same name in the novel. Paragraphs one, three and four are used exclusively and almost wholly. The remainder of Chapter Twenty-four defends the dignity of whaling; however, the adapter has made a choice to limit the amount of defense for dramatic purposes. The beginning line of the next scene, Ahab, delivered by actor B, is found at the end of the second paragraph of Chapter Twenty-eight. Actor C's line, which follows, is the last sentence of paragraph five. The adapter then went back for the next line, delivered by actor B, which is a synthesis of the first half of paragraph three. Lines four, five and six of the scene are found in paragraphs four and five of the chapter. Character C's next line, which reads, "quelques jours passèrent . . . ," (Hervouët, p. 8), "some days passed . . . ," (Appendix A, p. 134) begins Chapter Twenty-nine, "some days elapsed . . . ," (Melville, 1961, p. 131). The second sentence is a combination of thoughts

arising from early in paragraph one and the middle of paragraph three. The following narration and dialogue between Ahab and Stubb through Stubb's departure are found in paragraphs three through nine of Chapter Twenty-nine. Chapter Thirty is where the next two narrative sentences that are delivered by actor A can be found. The first sentence is the first sentence of the chapter and the second sentence is the last sentence of the chapter. The next sentence, "et si vous aviez pu . . ." (Hervouët, p. 10), "and if you had been . . .," (Appendix A, p. 136) is lifted from Chapter Fifty-one, the middle of paragraph three, "and had you watched . . ." (Melville, 1961, p. 231).

The fifth scene, The Gold Doubloon, begins with a line taken from paragraphs six and eight of Chapter Thirty-six. The information from the book is conditioned and synthesized for the stage, as it is not found in a direct quote but is an interpretation of the thought expressed by Melville. Actor B begins the dialogue that follows as Ahab and delivers lines that are found in paragraphs nineteen and twenty-one. Tashtego's line, spoken by actor A, is paragraph twenty-five and Ahab's answer, delivered by actor B, is in paragraph thirty. The rest of the dialogue is taken from paragraphs thirty-one, thirty-two, thirty-four, thirty-five, thirty-six, thirty-nine and forty-two. The last line of narration in the scene, delivered by actor C, can be traced to paragraphs forty-three and fifty. Some of

this narration is found to be directly lifted from the novel and some is a compilation of the ideas expressed by the author of the book. The end of this particular scene, scene six, is drawn from Chapter Forty-one. The line delivered by actor A, "moi, Ismaël, j'étais matelot . . ." (Hervouët, p. 13), "I, Ishmael, I was a sailor . . ." (Appendix A, p. 139) begins paragraph one of the chapter, "I, Ishmael, was one of that crew . . ." (Melville, 1961, p. 180). The next few sentences of the script are taken from paragraph one and the very beginning of paragraph two. The sentence, "tous ceux qui avaient essayé . . ." (Hervouët, p. 13), "all of them that had a try . . ." (Appendix A, p. 139) is a synthesis of paragraph three which begins, "and for those who . . ." (Melville, 1961, p. 181). The ideas of the last two sentences of the narration are found in paragraphs nineteen and twenty-three of Chapter Forty-one.

The next long scene, The Chase of the Sperm Whale, is a combination of a number of chapters and is a result of a number of lowerings of the whale boats giving chase to the quarry. The first line is lifted from the opening sentence of Chapter Fifty-one. The rest of actor B's opening narration is an interpretation of paragraphs one, five and six of Chapter Forty-six. The second line, Actor C's narration, is found to begin in paragraph three of Chapter Sixty-one and continue through paragraphs four and five. At the sentence that begins, "le sommet du grand mâât . . ."

(Hervouët, p. 14), "the top of the main mast . . ."

(Appendix A, p. 140) the narration has been taken from the idea expressed in Chapter Thirty-five, paragraph four, "in the serene weather of the tropics it is exceedingly pleasant the mast-head . . ." (Melville, 1961, p. 159). Line three, which is assigned to actor B, is paragraph five and seven and the next two sentences that commence with, "sous le vent . . ." (Hervouët, p. 14), "toward the wind . . ." (Appendix A, p. 141) are discovered in Chapter Sixty-one, paragraph six, "under our lee . . ." (Melville, 1961, p. 277). The selectivity of the adapter is noted here as an attempt to keep the action of the play performed by the main characters of the drama. In actuality, the first sighting was recorded in the novel as having been hailed by Tashtego (Melville, 1961, p. 215). It is a better choice to have that action accomplished by one of the principal characters of the drama and therefore, Ishmael is allowed this important moment in the play.

The fourth line of the scene, actor B's responsibility, is also found in Chapter Sixty-one and is spoken by Ahab in the novel. The narration by actor A is either from Chapter Forty-seven, paragraph thirteen or Chapter Forty-eight, paragraph five. The line is not a direct quote from the novel and both paragraphs contain similar information. The next three lines of dialogue between actors A and B are taken from dialogue in paragraphs two, three and four of

Chapter Forty-eight. The first sentence of the next piece of narration by actor B is found at the end of paragraph thirteen, Chapter Forty-eight. The rest of the line follows the same basic arrangement given by Melville as it was selected by the adapter from paragraph twelve.

At the end of paragraph eight, Chapter Sixty-one, one finds the source of the next line assigned to actor B. Actor A's narration is found in the middle of the same paragraph while the lines for actors C and B, respectively, are lifted from paragraph nine of the same chapter. When actor C continues with, "attrapez la, attrapez la les gars" (Hervouët, p. 16), "catch it, catch it lads" (Appendix A, p. 143), those lines can be traced to paragraph eleven of Chapter Sixty-one, "start her, start her, my men" (Melville, 1961, p. 279). Then the adapter makes the decision to go back to Chapter Forty-eight, "all the boats tore on" (Melville, 1961, p. 222 and 223) for the source of the remainder of the line beginning with, " et les baleinières volaient . . ." (Hervouët, p. 16), "and the whalers flying . . ." (Appendix A, p. 143). A synthesis paragraph forty of Chapter Forty-eight is found in the remainder of the speech by actor C. The next two lines by actors C and A, respectively, are the last sentence of paragraph forty-four of Chapter Forty-eight. The lines for actors B and C and the first sentence for actor A, respectively, can be discovered in Chapter Forty-eight, paragraphs forty-five,

forty-six and forty-seven. While the sentence that begins, "le harpon vola dans les embruns . . ." (Hervouët, p. 16), "the harpoon flew in the spray . . ." (Appendix A, p. 144), seems to be a compilation of ideas from the many recounts of the chasing and harpooning of the whales, the idea for the sentence cannot be traced to a specific paragraph or chapter in the novel. Paragraph fourteen of Chapter Sixty-one holds the idea for the next line by actor B. The source of the beginning of the line, up to the comma, "Stubb et Queequeg changèrent alors de place, . . ." (Hervouët, p. 16), "Stubb and Queequeg changed places, . . ." (Appendix A, p. 144), spoken by actor C can be found in paragraph fifteen of the same chapter, "Stubb and Tashtego here changed places, . . ." (Melville, 1961, p. 280). However, in the novel Melville assigned the roles of changing places to Tashtego and Stubb, not to Stubb and Queequeg. Here it seems that the adapter has made a conscious choice to keep the number of identified characters limited in order to reduce confusion in the minds of the audience. The remainder of the line spoken by actor C is found in the third paragraph of Chapter Sixty-two. The next ten lines of the scene are lifted from paragraphs seventeen through twenty-two of Chapter Sixty-one.

Actor B's line, which commences with, "le cachalot avait été tué . . ." (Hervouët, p. 18), "the sperm whale had been killed . . ." (Appendix A, p. 146) is found in the first paragraph of Chapter Sixty-four, "whale had been

killed . . ." (Melville, 1961, p. 284). Paragraphs one and three of Chapter One Hundred Four are the sources for the next line assigned to actor C. It is an interesting choice by the adapter in writing this particular line to use Melville's name in the text; his name is not found in the novel. The next line by actor A is practically the whole of paragraph two of Chapter One Hundred Three. The biological information in the next long line by actor B is drawn from four separate chapters. The first two sentences of the speech seem to be a synthesization of ideas from the opening three paragraphs of Chapter Seventy-four. The next two sentences, after the stage note--placards, "j'attire votre attention sur la singulière position des yeux sur les côtés . . ." (Hervouët, p. 19), "I direct your attention to the singular position of the eyes in the side . . ." (Appendix A, p. 147), can be found in paragraph five of the same chapter, "in a word, the position of the whale's eyes corresponds to that of a man's ears . . ." (Melville, 1961, p. 319). The first part of the next sentence, which reads, "alors que le cachalot a des dents, . . ." (Hervouët, p. 19), "whereas the sperm whale has teeth, . . ." (Appendix A, p. 148) is a combination of ideas drawn from paragraphs eleven and twelve of Chapter Seventy-four (Melville, 1961, p. 323). The source for the remainder of the sentence and the next sentence are located in paragraph four of Chapter Seventy-five. Paragraph six of the same chapter is the

origin for the next sentence. From Chapter Seventy-seven, paragraph three, "the tun of the whale . . . the most precious of all his oily vintages" (Melville, 1961, p. 328), is drawn the major portion of the next sentence which begins and ends, "la tête du cachalot, . . . dont la valeur est inestimable" (Hervouët, p. 19), "the head of the sperm whale, . . . the value is inestimable" (Appendix A, p. 148). The remainder of the sentence and the following sentence can be located in Chapter Ninety-four, paragraphs four and three respectively.

Line thirty-six, assigned to actor A, which includes two sentences, is a little difficult to trace. The first sentence seems to have its foundation in the last paragraph of Chapter Seventy-seven. The second sentence seems to be another interpretive device necessary for the smooth transition into the next section concerning the skinning of the whale. The first two sentences of the next line by actor C go back to the first paragraph of Chapter Sixty-seven. The last sentence of the line is taken from Chapter Sixty-four, the third paragraph. The following line by actor B is found near the beginning of the second paragraph in Chapter Sixty-seven once again. In the novel Chapter Sixty-six, paragraph three records, "Queequeg and a forecastle seaman . . ." (Melville, 1961, p. 294 and 295), while the adapter chose to make the two characters Queequeg and Tashtego in line thirty-nine spoken by actor C,

"Queequeg et Tashtego, armés de leur longues pelles . . ." (Hervouët, p. 20), "Queequeg and Tashtego, armed with their long spades . . ." (Appendix A, p. 149). There are two mentionings of the sharks attacking cadavers that seem to be synthesized in this particular thought expressed by the adapter through the performer.

Line forty spoken by actor B, which begins, "comme le lard enveloppe la baleine . . ." (Hervouët, p. 20), "as if the blubber envelopes the whale. . ." (Appendix A, p. 149), is found in the second and third paragraphs of Chapter Sixty-seven, "now as the blubber envelops the whale . . ." (Melville, 1961, p. 296). Apparently for the sake of continuity in the drama, the adapter used information from the last paragraph, thirteen, of Chapter Ninety-four to create the words for actor C in the next line. The beginning of the line following, spoken by actor B, is another interpretive or synthesized transition device to allow the adapter to pull the information from the first paragraph of Chapter Ninety-eight without directly quoting the novel. Paragraph four, Chapter Seventy, and paragraph one, Chapter Sixty-nine, are the respective sources for the line by actor C. The following line by actor B is also from paragraph one of Chapter Sixty-nine.

The beginning of line forty-six assigned to actor A, "or donc, des jours, des semaines passèrent . . . au flanc du Péquod" (Hervouët, p. 21), "now then, some days, some

weeks passed. . . to the side of the Pequod" (Appendix A, p. 151), cannot be referenced directly from a particular passage of the novel. The opening of the line by actor A is apparently another transition devise that allows the adapter to place the vessel, Pequod, sailing in the direction of the seas around Japan having come from somewhere near the Cape of Good Hope at the southern tip of Africa. The mention of a cape, the Fortieth Latitude and sailing East would be consistent with the novel and landmarks mentioned in Chapters Eighty-seven and One Hundred Nine. The rest of the line is extracted from paragraphs one, two, three, four, seven, eight, nine, ten, eleven and twelve (in numerical order) of Chapter Seventy-eight. The adapter used synthesized information and/or quotes from paragraphs from twenty-two chapters between Chapter Thirty-five and Chapter One Hundred Nine to create scene seven, The Chase of the Sperm Whale.

The Harpoon of Ahab is the eighth scene of the play and the adapter selected her material for this scene from Chapters One Hundred Eleven and One Hundred Thirteen. The lines spoken by actor C and B at the beginning of the scene, "Achab se tenait comme une statue de bronze . . ." through ". . . le vieillard durcissait sa détermination" (Hervouët, p. 23), "Ahab stood up as if a statue of bronze . . ." through, ". . . the old man hardened his determination" (Appendix A, p. 153), are found in the fourth paragraph of

Chapter One Hundred Eleven, "Ahab . . . standing like an iron statue . . ." through ". . . the old man's purpose intensified itself" (Melville, 1961, pp. 456 and 457). "Briskly, he walked toward the blacksmith in all his fatal conceit" and "what is it" (Appendix A, p. 154) are lines created by the adapter as interpreted from Ahab's manner described by Melville and from what Perth, the blacksmith, might ask at the beginning of Chapter One Hundred Thirteen. These sentences are additional examples of transition lines and they are used to begin the sequence of dialogue that follows between actor B, Ahab, and actor C, Perth the blacksmith. The first line of dialogue for actor B, Ahab, is drawn from paragraphs twelve and fourteen. Actor C's response is found in paragraph twenty and actor B's next line is a combination of information from paragraphs twenty-one and twenty-three respectively. The narration assigned to actor C is basically the whole of paragraph twenty-four and actor B's next line is found in the first part of paragraph twenty-five. The narrative line assigned to actor A is also part of paragraph twenty-five and the last line of the scene is a quote and repetition of the Latin saying found in paragraph twenty-six.

The first sentence of paragraph one and the whole of paragraph two from Chapter One Hundred Twenty-eight were used by the adapter to begin the scene titled, The Rachel. The next line of dialogue, assigned to actor A as Ahab, is a

combination of two short paragraphs, three and six of the chapter. Actor B's response is found in paragraph four and the narration of actor C is taken from paragraphs five and seven. The adapter chose to name the character of Captain Gardiner in this particular line even though he is not specifically named until the sixteenth paragraph of the chapter, in other words, very near the end. This choice by the adapter is no doubt made for the consideration of the audience so there is no confusion as to who is doing the action in the drama. If the identification of the character were kept until the last of the scene, as it is in the book, the audience would have a question as to who is speaking and, in all likelihood, misunderstand the dialogue.

The next line of narration/dialogue, spoken by actor B, is selected from three paragraphs and is woven together to create the dramatic situation. The weaving is done in this manner: paragraph eight, ten, thirteen, and then back to ten. This selective weaving allows for clarification of the situation and circumstances involved in the Rachel meeting the Pequod and is necessary for the dramatic action. Ahab's response, as described by actor A, is found in paragraph fourteen. Virtually the entire next paragraph, fifteen, is used to create the following line of dialogue spoken by actor B. Actor A's dialogue/narration as Ahab is selected from paragraphs sixteen and seventeen of the chapter. The next line, assigned to actor B, can be found at the end of

paragraph seventeen. The last narrative line of the scene delivered by actor C is synthesis and selection from paragraphs eighteen and nineteen of Chapter One Hundred Twenty-eight.

Chapter One Hundred Thirty is the source for the next scene of the play, The Wait. The first line of the scene is assigned to actor A and is found in the first paragraph of the chapter. The next line, dialogue spoken as Ahab by actor C, is drawn from paragraph seven. The paragraphs between one and seven describe Ahab's physical condition and this type of narrative is better acted than told when presented on the stage. The narration that follows the dialogue by actor A is taken from the first part of paragraph eight and the next line of dialogue by actor C is in paragraph nine. The fifth and sixth lines of the scene, narration and dialogue respectively, are also lifted from paragraph nine of Chapter One Hundred Thirty. Selected paragraphs from Chapter One Hundred Thirty-two are the source for the remainder of scene ten, The Wait. The narrative line delivered by actor A is a combination of sentences gleaned from paragraph one, five and seven. The adapter seems to have used care in her choices to create the long monologue, spoken by actor C as Ahab, for the last line of the scene. Avoiding the dialogue of the novel between Ahab and Starbuck, the adapter pulled from paragraphs twelve, fourteen and seventeen to write the line.

The adapter created the final scene of the play, Moby Dick-The Chase, from the last three chapters of the novel. She, again, seems to have used careful selection of the material from these chapters to write a scene full of dramatic intensity and interest. The first six lines of the scene have some repetition for dramatic effect and are selected from paragraphs in Chapter One Hundred Thirty-three in the following order: eight, twelve, eight reworded, fourteen, ten and twelve again. The next narrative/dialogue line, spoken by actor B as Ahab, is synthesized from paragraphs fifteen, sixteen, nineteen and twenty-one. The first of the next two lines assigned to actor A are found in paragraphs twenty and twenty-three respectively. The next narrative/dialogue line given to actor A is synthesis/selection from paragraphs twenty-five, twenty-six, twenty-nine, thirty-one, thirty-four, thirty-five, thirty-six, thirty-seven and thirty-nine of Chapter One Hundred Thirty-three.

Drawing from the first paragraph of Chapter One Hundred Thirty-four to begin the line by actor C, the adapter then made selections and synthesized from some of the following paragraphs. Selections from paragraphs six, eight, nine, ten and eleven, "the ship tore on . . ." through ". . . they were one man, not thirty" (Melville, 1961, pp. 518 and 519), create the sentences beginning with, "le navire filait avec une vitesse sans pareille . . ." through ". . . nous

n'étions plus trente, nous étions un seul homme" (Hervouët, p. 30), ". . . the ship went with unequaled speed. . . " through ". . . we were thirty no more, we were a single man" (Appendix A, p. 164). The next sentence, spoken by actor C, seems to be a quote by Stubb but can actually be traced as a synthesis of a speech by Ahab in paragraph sixteen (Melville, 1961, p. 520). The remainder of this particular line is selected from paragraphs seventeen, nineteen, twenty, twenty-one, twenty-two and twenty-three, respectively. Actor C also has the next line, which begins, "comme la veille, le Péquod arriva à la rescousse . . . " (Hervouët, p. 31), "as always, the Pequod arrived to the rescue . . . " (Appendix A, p. 166), and can be traced to paragraphs twenty-four, twenty-five, forty-six and forty-seven of Chapter One Hundred Thirty-four, "as before, the attentive ship . . . came bearing down to the rescue . . . " (Melville, 1961, pp. 522, 523 and 525). There is also incomplete information in the line spoken by actor C concerning the sailor missing from the most recent encounter with Moby Dick. That unidentified sailor in the script, "il manquait un homme à la l'appel" (Hervouët, p. 31), "she missed only one man to the name" (Appendix A, p. 166) is Fedallah the Parsee in the novel, "the Parsee was not there" (Melville, 1961, p. 523). The adapter has chosen to avoid the reference to Fedallah because his character is of minor importance to the thrust of the main story in the drama.

"Le matin du 3eme jour . . ." (Hervouët, p. 31), "The morning of the third day . . ." (Appendix A, p. 166), begins the last section of the last scene as it also begins the first paragraph of the last chapter in the novel, Chapter One Hundred Thirty-five, "the morning of the third day . . ." (Melville, 1961, p. 525). The ideas for the second and third sentences assigned to actor B are found in the second paragraph of the chapter. The third sentence is an interpretation/transition for the next few sentences of the line whose sources are found at the end of paragraph three and paragraph four and are also selected from paragraphs five and seven. The next two sections of narration/monologue, "une heure sécoula" through "le même pour Noé et pour moi" (Hervouët, p. 31), "an hour elapsed" through ". . . the same for Noah and for me" (Appendix A, pp. 166 and 167), are taken from paragraphs ten and eleven respectively, "a whole hour now passed" through "the same to Noah as to me" (Melville, 1961, p. 527). The words chosen to create the sentences, "descendez moi" through ". . . les pirogues foncèrent à l'attaque" (Hervouët, p. 31), "take me down" through ". . . the boats charged to the attack" (Appendix A, p. 167), are selected from paragraphs twelve, sixteen, twenty, twenty-two, twenty-three and twenty-six, "lower away" through ". . . the boat leaped on" (Melville, 1961, p. 528). Parts of paragraph thirty-one and thirty-two and the beginning of paragraph thirty-three provide the rest of the

line by actor B. The next seven sentences spoken by actor A are lifted from paragraphs thirty-three, thirty-four, and thirty-five. The adapter takes passages from paragraphs fifty-five, fifty-seven and fifty-eight to write the remainder of actor A's line. Actor C's line is found in paragraph fifty-eight, as is the idea for actor B's line. Paragraph fifty-nine holds the thoughts for the next two lines by actor A and C, respectively. The adapter took the beginning of paragraph sixty (Melville, 1961, p. 535) and synthesized it to create the line spoken by actor A which begins, "se retournant, les hommes hébétés cherchèrent en vain le navire" (Hervouët, p. 33), "returning, the dazed men searched in vain for the ship" (Appendix A, p. 170). Paragraph sixty-two, the last paragraph of the chapter and book, is divided into three sentences that are then assigned by Mme. Hervouët to the three actors as they complete the play, speaking in the following order: B, A and C.

Material Excluded

Of the 135 chapter of the novel, the adapter used material from only 45, which leaves 90 chapters that have not contributed to the script. Some of the material used from the 45 chapters was only one or two sentences while, on occasion, Mme. Hervouët used major portions of some chapters to create the script. This section of the treatise will deal specifically with the chapters not used by the adapter. It will include a brief description of the

information found in those chapters and some speculations as to why the material was not used.

There are twelve chapters that are from the early part of the novel that are not included in the script. They are Chapters Four through Nine and Eleven through Thirteen with very little information used from Chapters Three and Ten. The unused chapters have to do with Ishmael finding an inn, meeting and becoming friends with Queequeg and their trip to Nantucket. These chapters also include Ishmael's visit to church and his hearing Father Mapple's sermon. Since the events described in these chapters are not paramount to the action of the drama they have not been used by the adapter. The adapter did not use any material from Chapter Fifteen, which is concerned with a story about Queequeg and Ishmael eating chowder.

The information between paragraphs thirty-eight and sixty-nine of Chapter Sixteen includes Ishmael's meeting with Captain Bildad, the other owner of the Pequod, and is not found in the script. Chapter Seventeen, which is not included in the script, deals with Queequeg's religious fast. None of the information in Chapters Nineteen through Twenty-one is used in the script. These chapters include the prophecy by the old man, Elijah, waiting for the day of embarkation, and loading the ship with supplies for the voyage. The section of the book that deals with the mysterious men seen boarding the Pequod by Ishmael is not

covered in the script. Dialogue between characters of the novel that is not necessary to the action of the script is not used by the adapter. Neither is some description about the ship loosing its mooring and moving into the harbor important to the focus of the play so it is not included. Realistically, the ship pulling away would be difficult to accomplish on stage and, therefore, the choice to exclude this particular material is understandable. Nothing from Chapter Twenty-three, which discusses the minor character Bulkington, is used in the script. Again, the inference by the adapter by what she left out of the script seems obvious; she does not use information that is not necessary to move the basic story of Ahab, and its retelling by Ishmael, forward.

The end of Chapter Twenty-four and all of Chapters Twenty-five, Twenty-six and Twenty-seven are not used by the adapter. The information in these chapters deals with the hierarchy of the whaling ship's commanders and is not material that is necessary for the dramatization of the events. The adapter has also deemed that the materials in Chapters Thirty-one through the end of Thirty-four are not necessary to the action of the drama. One chapter is a conversation between two minor characters of the novel as they discuss a dream that one of them had the night before. Chapter Thirty-two, which is a discussion of Cetology according to Melville (the study of whales), includes

descriptions of the known species of whales and dolphins of the time. Two more chapters deal with etiquette and levels of importance among the officers of a whaling ship. A small amount of material from Chapter Thirty-five is used but not until a late scene in the script.

Some of the materials from the paragraphs of Chapter Thirty-six are not used as narration or dialogue. The assumption can be drawn that since the information is principally discussion among multiple members of the crew of the Pequod and would be difficult to accomplish with only two other actors, the adapter has elected to reduce the dialogue/narration to the absolutely necessary. Information from the next four chapters, Chapter Thirty-seven through Chapter Forty, is not used in the script. These chapters tell about waiting for the first whale sighting and about the men of the Pequod retelling whaling stories. Information from the following paragraphs and chapters is not used by the adapter to create the script. The paragraphs between three and nineteen and nineteen and twenty-three of Chapter Forty-one deal with stories about the ferociousness and power of the white whale. Chapter Forty-two describes the white whale's seemingly hypnotic power over Ahab and is not used by the adapter. The adapter also made the choice to not include information from Chapter Forty-three which is a dialogue between two minor characters, seamen of the Pequod, who hear noises below deck

that are made, presumably, by Fedallah and his crew. Chapter Forty-four is a discussion of the charts used to track the sperm whale and Chapter Forty-five is a testament to how far and wide the sperm whale travels the oceans and how dangerous whaling can be to a man.

It is interesting to note here the exclusion by the adapter of the history of Fedallah and his crew. Another note concerning the exclusion of material by the adapter at this point is the discussion between Starbuck and Stubb concerning Fedallah and his crew of Chinese sailors that were commanded by Ahab himself. Since Fedallah is mentioned only once by name, at the first lowering of the whaleboats to give chase to the quarry (Appendix A, p. 141), it must be assumed that the adapter did not want to confuse the audience with more names and more characters.

Synthesized information and/or quotes from paragraphs were taken from twenty-two chapters between Chapter Thirty-five and Chapter One Hundred Nine to create scene seven, The Chase of the Sperm Whale. Material from the following forty-two chapters, which are briefly described, was not used by the adapter to create the drama. In Chapter Forty-nine Ishmael confirms the perils of whaling and Chapter Fifty discusses how Ahab had taken upon himself the responsibility of hiring Fedallah and his crew without the owners of the Pequod knowing. The sighting of another Nantucket based whaler is the subject of Chapter Fifty-two

and Chapter Fifty-three describes the whaling ritual of "the gam" (Melville, 1961, p. 235) which is the meeting of two ships and the trading of information between their captains. Chapter Fifty-four is a story-within-a-story about the white whale and the mutiny of a ship named the Town-Ho. Chapters Fifty-five, Fifty-six and Fifty-seven discuss different visual records of whales, such as, drawings and etchings.

A description of the Right Whale's feeding habits on brit is the subject of Chapter Fifty-eight and Chapter Fifty-nine tells of the sighting of a bad omen, the giant white squid. A technical description of the rope used to attach the harpoon to the whaleboat is the focus of Chapter Sixty and the material of Chapter Sixty-three is a description of one of the physical attributes of the whaleboat, the crotch, that holds the harpoon in a ready position while the boat is in chase. Most of Chapter Sixty-four, the part which is not used, and all of Chapter Sixty-five is material that concerns preparing and eating whale steaks. Chapter Sixty-eight is a relatively technical description of the skin of the whale. Another bad omen is the focus of Chapter Seventy-one as the Pequod meets a Nantucket ship called the Jeroboam and one of her mates decrees a prophesy of doom for Ahab and his crew.

Part of the rigors of the cutting-in of the whale are detailed in Chapter Seventy-two and an attempt to offset some of the bad omens with a little good-luck, hanging the

head's of a Right Whale on the larboard side and a Sperm Whale on the starboard side of the ship, is the focus of Chapter Seventy-three. More information concerning the physical characteristics of the whale, in particular, the head, wrinkles and brain of the whale, is found in Chapters Seventy-six, Seventy-nine and Eighty. Chapter Eighty-one tells a short story about the crew of the Pequod engaging in a competitive whale chase with the crew of the Jungfrau and Chapter Eighty-two attempts to describe the honor and glory of whaling. A discussion of the possibility of the Jonah story being fact is the material of Chapter Eighty-three. Melville, through Ishmael, describes the whaler's ability to balance and juggle a lance, pitchpoling, in an effort to kill a harpooned whale in Chapter Eighty-four. Additional physical characteristics of the whale's breathing and tail are found in Chapters Eighty-five and Eighty-six.

Most of Chapter Eighty-seven, the part that is not used in the script, and all of Chapter Eighty-eight contain material about the whale pods that are found in the waters where the whales are fished. Chapter Eighty-nine and Ninety relate some of the technical information about the whaling industry as to how one knows the owner of a harpooned whale in the open waters of the ocean and what portion of a beached whale belongs to the royalty of the region. The next two chapters, Chapter Ninety-one and Chapter Ninety-two, tell of Stubb's trickery in securing a blasted or dead

whale from a French ship called the Rosebud for the removal of ambergris. It is a substance used in the making of perfumes and is very expensive for it is only found in whales that have died of some natural cause. The character, Pip, and his being cast out on the sea for a time and subsequently losing his sanity are the subjects of Chapter Ninety-three.

The materials of Chapters Ninety-five, Ninety-six, Ninety-seven and the major portion of Ninety-eight, which was unused by the adapter, are additional information about the process of extracting the oil from the blubber of the whale, the sleeping quarters of the crew and cleaning up after the work is done. In Chapter Ninety-nine Ahab reaffirms the value of the gold doubloon and the importance of the hunt for Moby Dick. Chapter One Hundred is concerned with Ahab meeting another captain who has had similar bad luck in losing a limb to Moby Dick and Chapter One Hundred One gives the reader more history on whaling and countries that outfit whaling ships. Melville provides a look at the whale's skeleton through the eyes of Ishmael in Chapter One Hundred Two. The adapter uses only small portions of Chapter One Hundred Three and One Hundred Four and none of Chapter One Hundred Five in which Melville continues to provide information on the size of the whale through the study of skeletons, fossils and other writings. Chapter One Hundred Six tells of Ahab cracking his ivory leg and Chapter

One Hundred Seven describes the responsibilities of a carpenter on a whaling ship. A discussion between Ahab and the carpenter concerning the new leg and the loss of a leg is the focus of Chapter One Hundred Eight. Very little of Chapter One Hundred Nine is used in the adaptation for scene seven. What is lifted from the chapter is only the information concerning where the Pequod is located in the seas near the waters where Moby Dick can be found. The major portion of the chapter, which is not used by the adapter, concerns Ahab's reluctance to stop the ship in order to investigate the source of an oil leak in the hold. The subject of the next chapter, Chapter One Hundred Ten, is the coffin made for Queequeg which is of importance to Ishmael in the Epilogue of the book but is not referenced by the adapter. Chapter One Hundred Twelve, which is not used by the adapter, is a little history about the blacksmith of the Pequod.

There are fourteen chapters of the novel that are not used by the adapter that fall between scene eight, The Harpoon of Ahab, and scene nine, The Rachel. In Chapter One Hundred Fourteen Ishmael reflects on the vastness and depth of the ocean. The Pequod meeting a Nantucket ship, the Bachelor, with a full hold of whale oil and bound for home, is the subject of Chapter One Hundred Fifteen. Ahab observes the unusual situation of a dying whale looking at the sun in Chapter One Hundred Sixteen and Fedallah the

Parsee prophesies, in Chapter One Hundred Seventeen, Ahab's seeing two hearses before his death. He tells Ahab that he (the Parsee) will be Ahab's pilot in death and that Ahab can only die of hemp. In a fit of rage, Ahab destroys his quadrant and is left to sail the ship by his instincts in Chapter One Hundred Eighteen. The next four chapters, Chapter One Hundred Nineteen, Chapter One Hundred Twenty, Chapter One Hundred Twenty-one and Chapter One Hundred Twenty-two, tell about the Pequod and her men fighting a raging typhoon and some of the consequences of the storm. Chapter One Hundred Twenty-three relates an inner struggle that Starbuck has when his sense of duty, remaining loyal to the captain and the ship, is pitted against his sense of self-preservation, becoming a mutineer and saving his men, as he fights with the idea of killing Ahab. A phenomenon of an electrical storm which accompanied the typhoon, the polarization or complete reversal of the magnetic compass on the ship, is the topic of Chapter One Hundred Twenty-four.

After destroying his quadrant and after the storm reversed the compass, Ahab was forced to find another way to determine direction and speed of the Pequod. Chapter One Hundred Twenty-five describes the use of the log and line used by mariners for these purposes. Chapter One Hundred Twenty-six recounts the telling of another bad-luck omen when a sailor falls overboard from his mast position and then the life-buoy is lost with the unfortunate mariner.

Ahab orders Queequeg's coffin to be used for a new buoy. In Chapter One Hundred Twenty-seven, Ahab and the carpenter discuss the pros and cons of using a coffin for a life-buoy.

It has already been noted that the character of Pip is not used in the drama and as a result none of Chapter One Hundred Twenty-nine is found in the script. This particular chapter concerns a dialogue between Ahab and the unfortunate boy. Avoiding the dialogue between Ahab and Starbuck at the end of Chapter One Hundred Thirty of the novel, the adapter pulled from paragraphs twelve, fourteen and seventeen to write the line (Appendix A, p. 159) as a monologue for Ahab. Since it is difficult to ask an eagle to steal a hat on cue, it is understandable that the remainder of the chapter is not used in the drama. It must also be noted that Chapter One Hundred Thirty-one is not used in the drama. The incident in this chapter is recorded as a meeting between two ships, the Delight and the Pequod, where Ahab learns that Moby Dick is still alive.

The end of Chapter One Hundred Thirty-three, a dialogue between Stubb and Ahab, is not used in the drama but rather the adapter chose to move on to the second day of the chase which is recorded in Chapter One Hundred Thirty-four. The information contained in the other paragraphs of Chapter One Hundred Thirty-four and not used by the adapter is dialogue between Ahab, the carpenter and Stubb concerning his broken ivory leg. There is also incomplete information

in the line spoken by actor C concerning the sailor missing from the most recent encounter with Moby Dick. That unidentified sailor in the script (Appendix A, p. 166) is Fedallah in the novel (Melville, 1961, p. 523). The adapter has chosen to avoid the reference to Fedallah because his character is of minor importance to the thrust of the main story in the drama.

The next five paragraphs are not used by the adapter as they discuss sharks attacking the oars of the whaleboats and a monologue by Starbuck. Nineteen paragraphs of the novel are omitted from the play that recount Ahab's chasing Moby Dick, some dialogue between Ahab and his crew and Moby Dick turning to rush the Pequod. The information in paragraph sixty-one, which tells of the last visible remains of the ship and the death of the sky-hawk, which tried to steal the flag of Ahab, is not used by the adapter.

Mme. Hervouët does not use any of the Epilogue and as a result does not disclose the source of the narration/dialogue of the drama as Ishmael's story except in the first line of the play. This choice is no doubt for dramatic effect so that the play does not end on an anticlimactic note. It keeps the focus of the play on Ahab and his drive to destroy Moby Dick which is ultimately reversed in the end. The choice of the ending also demands the audience's participation through the use of imagination and mental visualization to see the sinking ship, the vortex

of the whirlpool and the vast ocean rolling calmly and smoothly as it has done for thousands of years.

Material Added

The adapter made the choice to create some narration/ dialogue for the text of the script. In most cases the additions are obviously needed for transitions since the events of the novel do not provide what is necessary for the script. In one case the created material is an obvious anachronism and is put in the script for the benefit of a modern audience. This part of the treatise will discuss those sections of the script that have been created by the adapter.

The first created narration, "le harpon vola dans les embruns et les hommes sentirent la ligne frissonner et filer comme une anguille au ras de leurs poignets en sifflant" (Hervouët, p. 16), "the harpoon flew in the spray and the men felt the line shiver as an eel and pay out with short strong whistles" (Appendix A, p. 144), seems to be a compilation of ideas from the many recounts of the chasing and harpooning of the whales. The specific idea for the sentence cannot be traced to a particular paragraph or chapter in the novel.

It is an interesting choice by the adapter to write a line using Melville's name rather than Ishmael's in the text. "Qu'en est-il de moi, pauvre Herman Melville, qui écrit sur le cétacé" (Hervouët, p. 18). "What of me, poor

Herman Melville, that writes about the whale" (Appendix A, p. 146). Melville's name is not found in the novel. The basis for this line is found in Chapter One Hundred Four (Melville, 1961, p. 431).

Another transition line is written for actor A that begins, "nous verrons tout à l'heure comment l'extraction périlleuse de ce spermaceti . . ." (Hervouët, p. 19), "we will see in a little while how the dangerous extraction of the spermaceti . . ." (Appendix A, p. 148). The second sentence of the speech, "mais mettons en oeuvre les gigantesques palans à dépecer" (Hervouët, p. 19), "but get to work the gigantic block and tackles for cutting up" (Appendix A, p. 148), seems to be another interpretive device necessary for the smooth transition into the next section concerning the skinning of the whale. The blocks and tackles are described in the novel (Melville, 1961, p. 295) but are never referred to in exactly the way indicated in the script. The beginning of the line, "sur le pont en revanche, ce sont les fourneaux qui travaillent" (Hervouët, p. 20), "on the deck, on the other hand, there were the furnaces that worked" (Appendix A, p. 150), spoken by actor B, is another interpretive or synthesized transition device to allow the adapter to pull the information from the first paragraph of Chapter Ninety-eight without directly quoting the novel (Melville, 1961, p. 406).

"Ce que vous entendez est un enregistrement de

véritables chants de baleines au fond de l'océan par l'équipe du commandant Cousteau" (Hervouët, p. 20). "What you hear is a recording of genuine songs of whales at the bottom of the ocean by the equipment of Commander Jacque Cousteau" (Appendix A, p. 151) is the line created by the adapter that is anachronistic to the novel. The line, delivered by actor C, cannot be traced to the novel. The mention of Jacque Cousteau and his recordings of whale sounds seems to be expressly for a modern audience and obviously requires the use of modern sound-reproduction equipment.

The beginning of the very next line of the script, number forty-six of scene seven assigned to actor A, "or donc, des jours, des semaines passèrent . . . au flanc du Péquod" (Hervouët, p. 21), "now then, some days, some weeks passed . . . to the side of the Pequod" (Appendix A, p. 151) cannot be referenced directly from a particular passage of the novel. The opening of the line by actor A is apparently another transition devise that allows the adapter to place the vessel, Pequod, sailing in the direction of the seas around Japan having come from somewhere near the Cape of Good Hope at the southern tip of Africa. The mention of a cape, the Fortieth Latitude and sailing East would be consistent with the novel and landmarks mentioned in Chapters Eighty-seven and One Hundred Nine.

The Harpoon of Ahab is the eighth scene of the play

and some of the material for the script was created by the adapter. "Brusquement, il marcha vers le forgeron . . . dans tout son funeste orgueil" and "qui est là" (Hervouët, p. 23), "Briskly, he walked toward the blacksmith . . . in all his fatal conceit" and "what is it" (Appendix A, p. 154) are lines created by the adapter as interpreted from Ahab's manner described by Melville and from what Perth, the blacksmith, might ask at the beginning of Chapter One Hundred Thirteen. These sentences are additional examples of transition lines and they are used to begin the sequence of dialogue that follows between actor B, Ahab, and actor C, Perth the blacksmith. The last line of the scene is a quote and repetition by the adapter of the Latin saying found in paragraph twenty-six (Melville, 1961, p. 462).

The adapter chose to name the character of Captain Gardiner at the beginning of scene nine (Appendix A, p. 156) even though he is not specifically named until the sixteenth paragraph of the chapter (Melville, 1961, p. 498), in other words, very near the end. This choice by the adapter is no doubt made for the consideration of the audience so there is no confusion as to who is doing the action in the drama. If the identification of the character were kept until the last of the scene, as it is in the book, the audience would have a question as to who is speaking and, in all likelihood, misunderstand the dialogue.

The third sentence of the third part of the last scene,

Moby Dick-The Chase, is the last interpretation/transition created by the adapter. "Mais personne n'apercevait la baleine" (Hervouët, p. 31). "But no one had perceived the whale" (Appendix A, p. 166), becomes a transition into the next few sentences of the line. Mme. Hervouët does some synthesizing at the end of the script, but the information can be located in the text of the novel.

As one can clearly note, very few additions or creations have been made to the script by the adapter. The reasons for this few number can be speculated as to: 1) the novel provides a huge amount of material from which to draw so that it is not necessary to invent information for the script, 2) there are only a few places that need any necessary transitions, 3) the only anachronistic addition to the script assists in making the text more meaningful to a modern audience and 4) Mme. Hervouët made a conscious choice to remain as faithful as possible to the novel. This few number of created additions to the script shall be compared and contrasted to the other adaptations analyzed in this treatise by the author.

CHAPTER III OTHER NOVELS ADAPTED TO THE STAGE

This portion of the dissertation shall be a slight digression from the main topic as it deals with two other novels that have been adapted to stage scripts. This will allow this author to make some comparisons/contrasts to the choices made by adapters when a script is created. These two novels shall act as mirrors that allow the reader to look at the reflection of the choices made when an adapter creates a theatrical piece of literature from a novel. There are many adapted works available for this type of study as has already been mentioned in Chapter I of this treatise, however, these particular scripts have been chosen by this author for specific reasons. The first novel is Porgy, written by Du Bose Heyward and adapted to script by Du Bose and Dorothy Heyward. The adaptation of Porgy has been selected by this author because it represents an adaptation that was completed by the novelist. It allows a study of the choices that the author made to create a stage version of his own novel. The second novel is Billy Budd, written by Herman Melville, and adapted to script by Louis O. Coxe and Robert Chapman. This novel was chosen for two reasons: 1) it is another novel by Herman Melville and 2)

the adapters are in no way related to Melville either through family or period in time. The study of Billy Budd allows an analysis of the choices made by the adapters as they worked with a short novel that does not provide the scope of information as does Moby Dick. Once again, the focus of this chapter shall concern itself with the structure of the scripts, in other words, the choices made by the adapters to create the pieces of theatrical literature. Some speculation will be made by this author concerning the choices for the creation of the dialogue and action written for each play.

Porgy

It must be noted at the outset of this discussion that the adapters of this particular script have a different perspective concerning their relationship to the original novel as mentioned above. Since one of them, Du Bose Heyward, created the novel, and since there is a great deal of material in the script that can not be traced to the novel, it is assumed that the adapters took more liberties toward the creation of new information for the script of Porgy than were taken for the creation of the script L'Ephémère Raconte Moby Dick by Mme. Hervouët. J. Brooks Atkinson, theatre critic for "The New York Times," states in an article that he wrote on October 13, 1927, that "the drama retains most of the story although in different proportions. . . . on the stage Porgy is ruder, deeper,

franker, coarser than it is between book covers. . . . it is an illuminating chronicle of American folklore." The novel, Porgy (Heyward), is broken into six parts within which there are sub-parts (Appendix C, p. 172). This author shall designate the units of the novel as Part Ii, Part Iii, Part Iii, Part Iiii and so on. The script is written in four acts with internal scenes in each act. This author shall designate the script as scenes one through nine. This system of nomenclature is established in order to remain consistent with the other analyses of this treatise.

In order to assist the reader in the analysis that follows, this author would like to include a short summary of the action of the script. Act I begins on a Saturday night with preparations underway for the weekly crap-game. In the first scene there is a fight between two of the players, Robbins and Crown, and the former dies in the fracas. As a result, Crown runs away and Bess hides with Porgy, which is the beginning of their relationship. Scene two of Act I takes place in Serena's room as the funeral of Robbins, her husband, is in progress. During this scene, Peter is arrested as a material witness to the murder of Robbins, and Bess and Porgy become more solidly attached. Act II, scene one, begins with the inhabitants of Catfish Row preparing to go on a picnic for the day and includes Frazier, a black lawyer, giving Porgy and Bess advice about divorce. The white lawyer, Archdale, makes an entrance and

arranges with Porgy to have Peter released from jail. The scene ends with everyone in Catfish Row leaving for the picnic except Porgy. The second scene of Act II takes place on Kittiwah Island, the place of the picnic, where Crown is hiding and he confronts and holds Bess when the others return home. Act III, scene one, opens with the fishermen preparing for a day's work and with Bess ill with a fever after her return from Kittiwah Island. Peter returns from his incarceration; Maria sends Mingo to a conjer woman to take the spell off of Bess, and Serena prays for Bess's recovery. The scene ends with Bess's complete recovery and the approach of a hurricane that threatens Catfish Row. The second scene of Act III finds the characters crowded into Serena's second floor apartment weathering out the storm. During the scene, Crown returns, Clara runs out into the storm when she sees her husbands boat capsized in the bay after giving her baby to Bess, and Crown charges into the storm to try and save Clara. Scene one of Act IV opens with the inhabitants of Catfish Row recuperating from the storm. Maria has a confrontation with Sporting Life and Porgy kills Crown as the former tries to sneak into his home. The detective and the coroner open scene two of Act IV as they try to solve the murder of Crown. A policeman arrives with a summons for Porgy to be a witness to the body of Crown at the inquest and Porgy runs from this responsibility. At the end of the scene, after Porgy's arrest, Sporting Life

convinces Bess that Porgy will be in jail for at least a year. The final scene of the play, Act IV scene three, opens with Porgy's return to Catfish Row only to find that Bess is gone. The play ends with Porgy packing his goat-cart and leaving to find his woman.

The description of Catfish Row that precedes the dialogue of scene one can be found in Part Iiii. The opening two pages of dialogue (MacGowan, pp. 139 and 140) can not be found in the novel. In fact, the characters of Jake, Jim, Mingo and Sporting Life are not mentioned at the beginning of the novel where the first and fatal crap game is played. The first line that can be traced to the novel in scene one is spoken by Robbins. "Oh, my lady all right; only 'cep' she don' like craps. She born a w'ite folks nigger. She people b'long to Gob'nor Rultledge" (MacGowan, p. 140), and is found in the novel to be, "dat lady ob mine is a born white-folks nigger. She fambly belong tuh Gob'ner Rutledge" (Heyward, p. 17). The following dialogue between Serena, Maria, Mingo, Jake and the others is created by the adapters. The next information that can be traced to the novel is the description of Porgy's goat-cart. The oddity here is that the cart is not part of Porgy's life in the novel until Part IIiii (Heyward, p. 45) and yet it is introduced early in the play (MacGowan, p. 141). The conclusion may be drawn that it was easier to have Porgy already established with the cart rather than have him

hauled around in Peter's wagon as is suggested in the novel. It would be simpler technically to use a goat-cart on stage rather than a horse and wagon. After Porgy's entrance in scene one (MacGowan, p. 141 through 143), the dialogue has been created by the adapters. Crown and Bess make their entrance shortly after Porgy's (MacGowan, p. 142). Two lines, one by Robbins and one by Crown, can be traced to the novel. "An' dem fine chillen ob mine" (MacGowan, p. 143) spoken by Robbins is found to be, "an' dem chillen ob mine, dem is raise wid ways" (Heyward, p. 17). Crown responds, "shet yo' damn mout' an' t'row" (MacGowan, p. 143), in the script and in the novel (Heyward, p. 17). The next twenty lines of scene one are created by the adapters. Peter's line, "frien' an' dice an' happy dus' ain't meant to 'sociate. Yo' mens bes' go slow" (MacGowan, p. 144), is also lifted word-for-word from the novel (Heyward, pp. 18 and 19). The next four lines are created with the next traceable line being spoken by Porgy, "oh, little stars, roll me some light" (MacGowan, p. 145), in the script and written with the same wording in the novel (Heyward, p. 18). Crown's condemning line, "well, yo' gots dem damn dice conjer den" (MacGowan, p. 145), is interpreted from, "Porgy witch dem dice" (Heyward, p. 18). The next three lines are created by the adapters. The adapters used the novel (Heyward, pp. 19 and 21) for the source of the description of the fight between Crown and Robbins (MacGowan, pp. 145

and 146). The next seven line exchange between Bess and Crown is created by the adapters. It should be noted here that the novelist does not even introduce Bess until Part IIvi, page 52 or *Sporting Life* until Part IIvii, page 55. *Sporting Life's* line, "yo' ain't needs to pay fo' um, Bess" (MacGowan, p. 146) is found in the novel as, "an' it ain't goin' ter cos' yer one cent" (Heyward, p. 83). The rest of the line by *Sporting Life* and his exchange of dialogue with Bess is created. The lines between Maria and Bess down to Bess's "who lib ober dere" and Maria's "he ain't no use to yo' kin'" (MacGowan, p. 147) are found in the novel as, "who lib in dat room 'cross de way" and "Porgy, but such as yuh ain't gots no use fuh he" (Heyward, pp. 54 and 55). In contrast, Mme. Hervouët created her first scene with only one character even though she used material from the first fourteen chapters of the novel. She elected to leave out characters and locations that Melville mentions.

The first two and one-quarter pages of dialogue of scene two (MacGowan, pp. 148 through 150) are created by the adapters. This scene has some created material but the major portion of the scene is material selected from Part I of the novel with different sub-parts being used. It should be noted that the sub-parts are not used in their original order. The first line in the script that can be traced to the novel is Porgy's "dat's all right now fo' Robbins. Gawd done send He rain already fo' wash he footsteps ofen

dis eart'." The responses are, "oh, yes, brudder" and "amen, my Jedus" (MacGowan, p. 150) and they are lifted word-for-word, "oh , yes, Brudder" and "amen, my Jedus" (Heyward, p. 33). The lines between the detective and Serena that follow were created by the adapters. The detective's accusing line towards Peter, "you killed Robbins, and I'm going to hang you for it" (MacGowan, p. 150), is lifted word-for-word from the novel (Heyward, p. 34). Peter's response, "'fore Gawd, boss, I ain't neber done um" (MacGowan, p. 150), is almost word-for-word; "'fore Gawd, Boss, I ain't nebber done it" (Heyward, p. 34). The following dialogue and subsequent arrest of Peter as a material witness (MacGowan, pp. 151 and 152) has been taken from the novel, Part Ivi (Heyward, pp. 33 through 36). The adapters have taken some liberties in rearranging the order of the events in order to create a smooth flow to the scene. It should be noted here that the detective takes Peter away after the funeral in the novel and not before as in the script. The undertaker's entrance in the script actually happens seven pages earlier in the novel, in other words, before the entrance of the detective. The dialogue and action of the scene with the undertaker (MacGowan, pp. 153 and 154) are very true to Part Iiv of the novel (Heyward, pp. 26 and 27). Mme. Hervouët used a similar technique of rearranging material, only slightly, in order to introduce Queequeg in her scene two even though the chapter where he

is introduced in the novel actually falls in those she used to create scene one. She also elected to leave out one character, Captain Bildad, mentioned in the novel for clarification purposes.

The first four and one-half pages of the third scene were created by the adapters for the script (MacGowan, pp. 155 through 159). After Frazier's entrance the adapters used an idea from Part IIIi of the novel (Heyward, p. 71) to write the exchange between Frazier and Porgy concerning the goat and Mister Archdale's office (MacGowan, p. 159). This scene in the novel actually takes place outside of Archdale's office which is not located in Catfish Row. In an apparent attempt to eliminate the need for unnecessary locations, the adapters moved this scene to outside Porgy's door at his residence in Catfish Row. The rest of the dialogue on page 159 through the top of page 162 of the script is all created by the adapters. The lines between Archdale and Porgy and the other members of Catfish Row are, for the most part, lifted from Part IIvi of the novel (Heyward, pp. 58 through 61). Some of the dialogue is created for the sake of continuity. The idea for the exchange between Porgy and Archdale concerning the smell of the goat (MacGowan, p. 164) is located in Part IIIi of the novel (Heyward, pp. 70 and 71). Archdale's discussion with Frazier (MacGowan, pp. 165 and 166) and the fact that the latter is divorcing members of the negro community is found

in Part IIIi also, (Heyward, pp. 73 through 75). Archdale's discussion with Bess concerning her divorce from Crown (MacGowan, p. 165) is not found in the novel and is, therefore, created. In fact, Archdale and Bess do not cross paths in the novel.

Most of the rest of the scene (MacGowan, pp. 166 through 169) and all of the beginning of the next scene (MacGowan, pp. 169 through 171) are also created by the adapters. The exception is early in the exchange between Bess and Sporting Life, "I can't remembuh eber meet a nigger I likes less dan I does yo'" (MacGowan, p. 166), is almost word-for-word from Part IIIiv (Heyward, p. 82). The idea for the rest of the scene between the two characters, Bess and Sporting Life, is created from Part IIIiv, pages 82 and 83, of the novel. To create her third scene, Mme. Hervouët found all of her material in the novel and created nothing for the script. She only rearranged and adjusted the placement of one sentence to write the scene.

In the novel, Porgy and Bess go to the picnic on Kittiwah Island together (Heyward, pp. 116 through 124) whereas in the script, scene four, Porgy stays behind (MacGowan, p. 169). This choice allows for the complication that Crown represents to become apparent in the exchange between Bess, "Crown" and Crown, "yo' know berry well dis Crown" (MacGowan, p. 171). The adapters lifted this line choice from "Crown" and "yas, yuh know berry well, dis

Crown" (Heyward, p. 119), Part IViv. Much of the rest of scene four is created by the adapters. The description of Crown's reaction to Bess telling him that she now belongs to Porgy and Crown's last line, "I knows yo' ain't change"! Wid yo' an' me, it always goin' be de same. See" (MacGowan, p. 173), are taken from Part IViv. "I know yuh ain't change. Wid yuh an' me it always goin' tuh be de same. See" (Heyward, p. 121). In the script, Bess misses the boat and is stranded on the island with Crown. In the novel, Bess returns to Catfish Row with Porgy and the rest of the picnickers. Mme. Hervouët's scene four is a direct lift from the text of one chapter of the novel.

The idea for the opening of scene five is drawn by the adapters from Part Vii. It is only the idea, however, as no lines can be traced to the novel from this part of the script. Bess's lines that are interjected, "eighteen mile to Kittiwah--eighteen mile--palmetto bush by de sho'-- rattlesnake an' such" (MacGowan, pp. 173 and 174) are lifted from Part IIIvii; "eighteen miles tuh Kittiwar-- rattlesnake', palmettuh bush, an' such" (Heyward, p. 97). The interesting note to be made here is that in the novel Bess gets arrested for starting a fight and, after spending time in jail, returns ill and with a fever to Porgy. The adapters have made the choice to have her return from Kittiwah Island with the illness. Nelson's line, "we bes' make de mores ob today" (MacGowan, p. 174) can be traced to,

"you mens bes' git all de fish yuh kin tuhday" (Heyward, p. 137), Part Vii. The dialogue for the action between Jake, Porgy, Serena, Maria and the others has been created by the adapters. Another line by Bess from Part III vii (Heyward, p. 97), is followed by Peter's return from jail which can be traced to Part IIviii (Heyward, p. 62). The adapters created lines between Peter, Maria, Lily and Serena. The dialogue between Bess, "eighteen mile to Kittiwah--eighteen mile" and Porgy, "da's all right, Bess. Yo' here wid Porgy now" (MacGowan, pp. 173 through 176), and Peter, Maria and Lily are found in or created from Part IIIvii (Heyward, pp. 97 through 102). The next part of the scene, between Maria and Mingo (MacGowan, p. 177) was created by the adapters. Porgy's line, "yo' t'ink dat cure she" and Maria's response, "I ain't t'ink. I know" (MacGowan, p. 177) can be found word-for-word in Part IIIvii (Heyward, p. 101). The rest of Maria's line and the next six lines are created by the adapters. The exchange between Maria and Serena that begins, "I got a feelin'" (MacGowan, pp. 177 and 178), is lifted from, "I gots er feelin' yistuhday" (Heyward, pp. 124 and 125), of Part IVvi. The next seven lines of the scene were created by the adapters. Part IIIviii, "Porgy, Porgy, dat you dey, ain't it" and "t'ank Gawd. T'ank Gawd" (Heyward, p. 104), is the source for the lines between Bess, "Porgy! Dat yo' dere, ain't it" and Porgy, "t'ank Gawd! T'ank Gawd" (MacGowan, pp. 178 and 179). The following

seventeen lines of dialogue that involve Porgy, Bess and Maria were created by the adapters. Porgy's and Bess's discussion concerning her involvement with Crown, (MacGowan, pp. 179 and 180) is partly drawn from Part IVv (Heyward, pp. 123 and 124) and partly from Part VIIi (Heyward, pp. 165 and 166) with a few lines having been created by the adapters for the sake of transitions.

The idea for the next part of this scene, the section between Mingo and Maria (MacGowan, pp. 180 and 181), can be traced to, but is not word-for-word, Part IIIix (Heyward, pp. 105 through 107). Maria's last few sentences of this part of the scene, "mus' hab been Jedus done cure Bess after all. No, I be damn ef He did. He ain't gots it in um" (MacGowan, p. 181) is found in Part IIIix; "mus' hab been Jedus done um atter all. No, I be damn ef he did. He ain't gots it in um" (Heyward, p. 107). The idea for the end of the scene (MacGowan, pp. 182 and 183), the signal for the approaching hurricane, can be found in Part Vii (Heyward, pp. 139 through 142). Once again, Mme. Hervouët used material from the novel and has not created anything for her scene five as she used material from basically two chapters. She did some rearranging of information in order to write the last line of the scene when she selected material from two additional chapters for the description of Ahab.

Most of scene six has been created by the adapters

using the ideas taken from Part Viv of the novel (Heyward, p. 151). The first three and one-half pages (MacGowan, pp. 183 through 186) of dialogue can not be traced directly to the novel. All of the participants in the scene are also in the part of the novel where the storm is described except for the character of Crown. Crown does not return to Catfish Row until later in the story, Part VIii (Heyward, p. 167). Crown's exchange with Serena and Maria (MacGowan, p. 186) in the middle of the page can be traced to Part IVvi (Heyward, p. 126). However, in the novel Crown is not present and the dialogue is between only Serena and Maria. The assumption can be made that the adapter wanted to create a tension and conflict within Porgy by bringing Crown back during the storm. The novel brings Crown back after the storm and his only contact with someone from Catfish Row is Maria. The dramatic choice in the script actually creates two dilemmas: 1) it puts Crown and Porgy at odds over Bess and 2) it allows Crown to gloat, as well as show some human compassion, about his being able to brave the storm and attempt to rescue Clara when she leaves to find Jake. The remainder of the page and the next two and one-half pages (MacGowan, pp. 186 through 189) of dialogue have been created by the adapters. The idea for the dialogue (MacGowan, p. 189) concerning the characters watching the overturning of the Sea Gull in the bay is drawn from Part Vv of the novel (Heyward, pp. 154 through 157). Clara's giving

the baby to Bess and running out into the storm can also be found in the same section of the novel. The end of scene six can be traced to the ideas found in the novel in Part Vv. Again, some notes must be made concerning some of the characters; Sporting Life and Crown are not part of the action during the storm in the novel. In fact, Sporting Life has already been driven out of Catfish Row by Maria (Heyward, p. 129) by the time the storm is a factor in the novel. Mme. Hervouët's scene six is all based in the novel as it has been drawn from two chapters. Nothing in this scene has been created for the script.

There are only two small portions of scene seven, the morning after the hurricane, that can be traced to actual passages from the novel. The beginning of the scene (MacGowan, pp. 192 and 193) has been created by the adapters to the discussion between Serena, "what we all goin' to do wid dat poor mudderless baby," and Bess, "mus' be Clara has come back already" (MacGowan, p. 193), concerning the fate of Clara's baby. This exchange is lifted from Part Vvi of the novel (Heyward, pp. 158 and 159). The remaining lines between Serena and Bess and the dialogue between Maria and Sporting Life (MacGowan, pp. 194 and 195) have been created by the adapters. The very last part of the scene, where Porgy kills the intruder Crown, is taken from Part VIiii of the novel (Heyward, p. 172). In contrast, only four short lines of scene seven were created by Mme. Hervouët for her

script. She did, however, draw material from twenty-one different chapters to write the scene (Appendix C, p. 172).

A great deal of scene eight has also been created by the adapters. The detective and the coroner are characters in the novel and they do have dialogue exchange with Serena, some women with Serena and with Porgy in Part VIv (Heyward, pp. 175 through 182). However, the material chosen by the adapters from the novel is used sparingly with much of the scene having been created for the script. The detective's opening line, "I'd like to get something on it this time . . ." (MacGowan, p. 197) can be found word-for-word in Part VIv (Heyward, p. 175). The next seven lines between the detective, the coroner and Annie have been created. Beginning with the detective's, "where were you last night" and ending with the women's, "we swear to Gawd we been in dis room three day'" (MacGowan, pp. 197 and 198) are lines that can be traced word-for-word to Part VIv (Heyward, p. 177). The next two pages of dialogue (MacGowan, pp. 198 and 199) that involve the detective, the coroner and Lily have been created for the script. The dialogue written for the detective and the coroner between Porgy and Bess concerning the death of Crown (MacGowan, pp. 200 and 201) can be traced to Part VIv (Heyward, pp. 179 through 182). Some of the dialogue is word-for-word but most of it has been created for the script by the adapters. The next part of the scene, Porgy's receiving the summons and being chased by the

police (MacGowan, pp. 201 through 204), has been placed in Catfish Row by the adapters. It was originally written as having happened where Porgy takes his place for begging everyday outside of Archdale's office in Part VIvii and Part VIviii (Heyward, pp. 188 through 193). After Porgy's arrest (MacGowan, p. 204), the scene between Bess and Sporting Life has been created except for three short lines, "ain't nuff ter hurt er flea," "take dat stuff away, nigger," and "jus' a little touch fo' ole time' sake" (MacGowan, p. 205) can be traced to Part IIIiv of the novel (Heyward, p. 83). The remainder of the scene between Maria and Sporting Life has also been created by the adapters. Mme. Hervouët created two sentences for transitional purposes in order to write her scene eight. The majority of the scene has been lifted from two chapters of the novel.

The only similarity between the end of the novel (Heyward, pp. 193 through 196) and scene nine of the script (MacGowan, pp. 206 through 209) is that Porgy does return to Catfish Row to find Bess only to be told by Maria that Bess is gone. The novel ends with Porgy giving up and resigning himself to the loss of Bess. The adapters made the definite choice in the script to have Porgy make a positive decision to find Bess, to find the woman who had changed his life. Scene nine through scene eleven, written by Mme. Hervouët, are directly from the novel. Nothing has been created by her to write the last scenes of the script.

In summary, there are seventy-two pages of script (MacGowan, pp. 137 through 209) of which the adapters have created at least fifty-one pages. Some of the created material can be traced to ideas from the novel but most is new material written expressly for the script. The logical conclusion can be made that since the adapters, at least one of them, Du Bose Heyward, wrote the original novel and understood the characters and situations portrayed they could then make the logical choices necessary to create the new material necessary for the script. Mme. Hervouët, in contrast, created very little of the material for her script. She found virtually everything necessary for her adaptation available in the novel.

Billy Budd

It must be noted at this time that the adaptation of Billy Budd was completed by two individuals, Louis O. Coxé and Robert Chapman.

We have tried to thicken the texture of the play with much added dramatic incident, contrapuntal conflict, and realistic speech. There is, of course, some danger that we have fallen between two stools: what we have done may not entirely please either the average theatregoer or the Melville scholar. But for our part we have done! Our original faith in the novel remains and supports our faith in our own work. (Coxé and Chapman, p. 90)

The novel is divided into thirty-one chapters and the script is divided into three acts with three scenes in each. Act I scene one takes place in the crews' quarters below the decks of the Indomitable. At the beginning of the scene one gets

a sense of the wickedness of Claggart, the Master-at-Arms and the antagonist of the story, as he sends a sick man up into the masts of the ship. Soon Billy Budd arrives having been recently impressed off of the Rights-of-Man and his story begins to unfold. Claggart immediately forms a dislike for Billy and the protagonist is warned of the hate by his mates. Scene two of Act I opens with the funeral at sea of the ill sailor that slipped and fell to his death during scene one. Billy and Claggart have a confrontation where Claggart tries to goad Billy and the young sailor does not comprehend the ill feelings. The scene ends with a discussion between Captain Vere and one of his officers, Seymour, concerning the conduct of Claggart. Act I scene three opens with The Dansker, one of Billy's mates, warning the sailor about the evil ways of Claggart. The next portion of the scene involves Claggart's emissary, Squeak, trying to stir up trouble for Billy. Then Squeak and Claggart have a discussion about Billy and Claggart's desire to see the young sailor in disciplinary trouble. The scene ends with the sighting of an enemy ship and the cannons are firing as the curtain comes down. The opening of Act II scene one takes place the next morning and allows the audience to understand a little about the hierarchy of a man-of-war crew. Captain Vere has a discussion with one of his officers which reveals his feelings toward his men as more of a father figure than a military captain. Billy is

promoted by the captain in the scene and shortly after the promotion Claggart begins to plant seeds in the captain's mind concerning Billy's loyalty. Scene two of Act II opens with Billy stopping one of his mates, Jenkins, from killing Claggart. Claggart then bids Squeak to set a trap for Billy and the scene ends with The Dansker confronting Claggart about the latter's hate for Billy. The third scene of Act II opens with Billy foiling the trap set by Squeak and, because of this twist in his plans, Claggart reports lies to the captain about Billy. When Billy is confronted by Claggart before the captain, he can not speak and lashes out with his fist killing Claggart. The scene ends with the captain calling for a court-martial in his quarters. Act III scene one is located in the captain's quarters and the beginning of the scene is a dialogue between the members of the court discussing the innocence of Billy. Billy is called to explain and defend his actions against the unfortunate Claggart. Also called to testify is Billy's mate, The Dansker, and Captain Vere. The scene ends with the court coming to the conclusion that military law must be upheld and that Billy must die for killing a superior officer. Scene two of Act III takes place in the captain's quarters and is primarily a dialogue between the captain and Billy as the former explains to Billy why he must hang for his offense. The last scene of the script, Act III scene three, is located on the deck of the ship at sunrise. The

sentence is announced and Billy is hanged for the crime of killing Claggart. Again, for purposes of continuity, this author shall number and refer to the scenes of the script as one through nine.

The first eight pages of scene one are not specifically found in the novel and most of the dialogue and the characters have been created by the adapters (Coxe and Chapman, pp. 9 through 16). One does discover in Chapter One of the novel the idea for the dialogue among The Dansker, Butler, Billy and Jenkins in the script (Coxe and Chapman, p. 15) concerning Billy's having just been impressed onto the Indomitable, a man-of-war, from the merchant ship, Right's-of-Man (Melville, 1965, pp. 5 through 11). Eight of the twelve characters that are introduced in those eight pages have also been created. Billy, The Dansker, Claggart and Squeak are the only names that are mentioned by the novelist. The first definite idea to be taken from the novel is a line delivered by Billy when he is asked about his family. "There's not much to tell. I've got no home, and never had a family to remember" (Coxe and Chapman, p. 17), and it can be traced to Chapter Two; "but I heard that I was found in a pretty silk-lined basket hanging one morning from the knocker of a good man's door in Bristol" (Melville, 1965, p. 13). The next two pages of the script are created and the fight between Jenkins and Billy (Coxe and Chapman, p. 20) is apparently taken from an idea

the adapters found in Chapter One (Melville, 1965, p. 8). The term "peacemaker" (Coxe and Chapman, p. 21) used by the character Kincaid in reference to Billy can be traced to Chapters Two and Eleven (Melville, 1965, pp. 9 and 32). The next seven lines of the scene have been created. Claggart's line, "and handsome is as handsome did it, too" (Coxe and Chapman, p. 21), is the next traceable piece of dialogue and is lifted from the novel word-for-word (Melville, 1965, pp. 31 and 32). The next five pages of dialogue have been created by the adapters. The next traceable line is one delivered by The Dansker, "Jimmy-Legs is down on you already, Billy" (Coxe and Chapman, p. 26). The source of which is found in Chapter Nine, "baby Budd, Jimmy Legs is down on you" (Melville, 1965, p. 30). The last page of the scene, the men warning Billy about Claggart's evil ways, has also been created. In contrast, Mme. Hervouët created her first scene with only one character even though she used material from the first fourteen chapters of the novel. She elected to leave out characters and locations that Melville mentions.

All of scene two (Coxe and Chapman, pp. 28 through 36) has been created by the adapters with the exception of one short exchange between Claggart and Squeak. The dialogue concerns Squeak doing the bidding of Claggart, "I want him on report" (Coxe and Chapman, p. 33), in his effort to discredit Billy. The idea for this conversation can be

found in Chapter Fourteen, "from his Chief's employing him as an implicit tool in laying little traps for the worriment of the Foretopman" (Melville, 1965, p. 39). In contrast, Mme. Hervouët used a technique of rearranging material, only slightly, in order to write her second scene. She introduced Queequeg in her scene two even though the chapter where he is introduced in the novel actually falls in those she used to create scene one. She also elected to leave out one character, Captain Bildad, mentioned in the novel for clarification purposes.

Scene three follows a similar pattern as the major portion of it was written by the adapters. The third through the sixth lines of the scene, a conversation between Billy and The Dansker, has been drawn nearly word-for-word from Chapter Nine (Melville, 1965, pp. 30 and 31). From Billy's line, "Jimmy-Legs? Why he calls me the sweet and pleasant fellow" through The Dansker's line, "and that's because he's down upon you" (Coxe and Chapman, p. 37), are also the words used by the novelist. The idea of seeing the enemy ship and making chase (Coxe and Chapman, pp. 42 and 43) can be found in Chapter Nineteen of the novel (Melville, 1965, p. 49). However, the adapters have made the choice to allow Billy the sighting of the enemy ship, "strange sail one mile off the larboard beam" (Coxe and Chapman, p. 42), whereas the novelist does not make a distinction as to who sighted the opposition (Melville, p. 49). The orders to

fire upon the enemy and the subsequent action of the cannons being fired at the end of the scene as the curtain falls can not be traced to the novel (Coxe and Chapman, p. 43). To create her third scene, Mme. Hervouët found all of her material in the novel and created nothing for the script. She only rearranged and adjusted the placement of one sentence to write the scene.

Scene four, the beginning of Act II, which encompasses eight and one-quarter pages (Coxe and Chapman, pp. 44 through 52), is another example of script that has been created by the adapters. The only idea for dialogue in the scene that can be traced to the novel is developed in the conversation between Vere, the captain of the ship, and Billy. "Yes, Budd. Your division officer recommends you for a post of more responsibility. . . . So I've agreed that you shall have Williams' place on the foretop" (Coxe and Chapman, p. 49) is spoken by the captain. This specific idea is found in the first sentence of Chapter Two, "though our new-made foretopman was well received in the top and on the gun decks" (Melville, 1965, p. 11). In contrast, Mme. Hervouët's scene four is a direct lift from the text of one chapter of the novel.

All of the dialogue of scene five has been created by the adapters (Coxe and Chapman, pp. 53 through 57). However, there is one idea for the dialogue that can be traced to the novel. It is a discussion between Claggart

and Squeak, where Claggart tells Squeak to get Billy up on deck in order to set a trap that would implicate the young man in mutiny, "bring him to the lee forward" (Coxe and Chapman, p. 55). The foundation for this dialogue can be found in Chapter Fifteen, "presently he was stirred into semi-consciousness by somebody, . . . slip into the lee forward, Billy; there is something in the wind" (Melville, 1965, p. 40). Once again, Mme. Hervouët used material from the novel and has not created anything for her scene five as she used information from basically two chapters. She did some rearranging of material in order to write the last line of the scene when she selected elements from two additional chapters for the description of Ahab.

The opening of scene six is directly traceable to Chapter Fifteen of the novel. Squeak's and Billy's ten line exchange (Coxe and Chapman, p. 58) is virtually word-for-word what Melville wrote (Melville, 1965, pp. 41 and 42). The first line assigned to The Dansker by the adapters which begins, "hallo, what's the matter" (Coxe and Chapman, p. 59) is also traceable to the novel but the speaker is identified only as a forecastleman. "'Hallo, what's the matter' here came growling from a forecastleman awakened from his deck-doze by Billy's raised voice" (Melville, 1965, p. 42). The second line spoken by The Dansker, "and is that all you did about it, boy" (Coxe and Chapman, p. 59), is also traceable to a character that Melville calls Red

Pepper, "and is that all you did about it, Foretopman" (Melville, 1965, p. 42). Claggart's lines that are interjected in this exchange and the following discussion between he and Billy can not be traced to the novel. The discussion between Captain Vere and Claggart concerning Billy's alleged mutinous acts (Coxe and Chapman, pp. 60 through 62) can be trace to the section of the novel that immediately follows the encounter with the enemy ship in Chapter Nineteen, (Melville, 1965, pp. 50 through 54). The dialogue between the two characters can be traced to the novel except for the line delivered by Claggart which begins, "I understand, sir" (Coxe and Chapman, p. 62). The idea for this line can be found in the paragraph that begins, "ah, Your Honor" (Melville, 1965, p. 54), but the actual words have been created by the adapters. Also, the actions and lines of the character of Hallam in the script, a Marine (Coxe and Chapman, pp. 61 and 62), are assigned to the captain's cabin boy, Albert, in the novel (Melville, 1965, p. 55). The foundation for the remainder of the scene, Claggart's accusations against Billy and Billy's killing Claggart with a blow (Coxe and Chapman, pp. 62 and 63), can be found in Chapter Twenty (Melville, 1965, pp. 56 through 59). The adapters, however, elected to place the action on the deck of the ship whereas the novelist moved the final accusations made by Claggart and his death to the captain's quarters. "Till then let him know that the place

where he is wanted is my cabin" (Melville, 1965, p. 55). The assumption can be made that the flow or rhythm of the scene was important to the adapters and, therefore, they chose to keep the action in one location until it was necessary to move the scene to a private location for the trial. Mme. Hervouët's scene six is all based in the novel as it has been drawn from two chapters. Nothing in this scene has been created for the script.

Scene seven, Billy's trial, encompasses fifteen pages (Coxe and Chapman, pp. 64 through 78), most of which has been created by the adapters but has a foundation in the novel (Melville, 1965, pp. 61 through 71). This created dialogue elucidates the idea that the court actually believes that Billy is innocent of premeditated murder. The first three pages of dialogue can not be specifically traced to the novel as little dialogue occurred between the captain and members of the court. Captain Vere's line which begins, "I speak not as your Captain . . ." (Coxe and Chapman, p. 67), is based on an idea in Chapter Twenty-two, "Captain Vere necessarily appearing as the sole witness in the case, and as such, temporarily sinking his rank, . . ." (Melville, 1965, p. 62). The conversation between the members of the court establishes the conflict between what the members of the court believe to be morally right and what laws they are bound by oath to defend. The remainder of the dialogue on page 67, the summoning of The Dansker as a witness, and the

two lines at the top of page 68 of the script have been created. The idea for the exchange between Vere, Ratcliffe, Wyatt and Seymour (Coxe and Chapman, p. 68) can be found in Chapter Twenty-two, "concisely he narrated all that had led up to the catastrophe, . . ." (Melville, 1965, p. 62). Beginning with Seymour's line, "you have heard Captain Vere's account," through the end of Vere's line, "it be he who lies within there" (Coxe and Chapman, pp. 68 and 69), can be found in the novel as, "Captain Vere has spoken" through "unless indeed it be he who lies within there" (Melville, 1965, pp. 63 and 64). The exchange between The Dansker and the court (Coxe and Chapman, pp. 70 and 71) can not be found specifically in the novel as The Dansker was not involved in the trial as Melville wrote it. However, the idea for The Dansker's testimony can be traced to Chapter Thirteen where Melville describes some of the reasons for Claggart's hate toward Billy (Melville, 1965, pp. 37 and 38). Seymour's dialogue with Billy, "William Budd, if you have anything further to say for yourself, say it now" through "remove the prisoner to the after compartment" (Coxe and Chapman, p. 71), can be found in Chapter Twenty-two. "Budd, if you have aught further to say for yourself, say it now" through "the marine . . . was now directed to take him to the after compartment" (Melville, 1965, p. 65). The last seven pages of the scene, the debate over Billy's fate between the captain and the court, have

been created for the most part by the adapters (Coxe and Chapman, pp. 71 through 78). In the novel the members of the court have been given very little to say by Melville. Melville used narration to describe the courts' reactions to the captain and he then verbalized his thoughts concerning the issue. The adapters have also taken liberties to rearrange the material in the chapter in order to create the tension of the scene. In contrast, only four short lines of scene seven were created by Mme. Hervouët for her script. She did, however, draw material from twenty-one different chapters to write the scene (Appendix C, p. 172).

Scene eight (Coxe and Chapman, pp. 79 through 82) has been created by the adapters but has a foundation in Chapter Twenty-three. Melville does not write the dialogue that passes between the captain and Billy. The author only describes Billy's attitude toward life and the countenance of Vere as he leaves the hold where Billy is prisoner (Melville, 1965, p. 72). Mme. Hervouët, in contrast, created only two sentences for transitional purposes in order to write her scene eight. The majority of the scene has been lifted from two chapters of the novel.

The last scene of the script, scene nine (Coxe and Chapman, pp. 83 through 87), has foundation in the novel but very little can be traced directly to a specific chapter. The ideas involved in this final scene can be discovered in Chapters Twenty-four, Twenty-five and Twenty-six. The

adapters did make one interesting change concerning the results of the trial, Seymour's line which begins, "proceeding of the court-martial held aboard . . ." (Coxe and Chapman, p. 85), was assigned to the captain by the author. "Captain Vere . . . addressed his men . . . told them what had taken place . . ." (Melville, 1965, p. 73). Billy's last line, the final line of the script (Coxe and Chapman, p. 87), is a quote that has been taken from Chapter Twenty-six, "God bless Captain Vere!" (Melville, 1965, p. 79). The material for scene nine through scene eleven, written by Mme. Hervouët, is taken directly from the novel. Nothing has been created by her to write the last scenes of the script.

In summary, there are seventy-nine pages of script of which sixty-four pages have been created by the adapters. Much of this created dialogue and action has some foundation in the novel but it can not be found as having been directly lifted from the information provided by Melville. The conclusion can be formulated that the idea of the script is taken from the idea of the novel without one jeopardizing the integrity of the other. This author agrees with Brooks Atkinson's statement "it has honestly caught the original spirit without romanticizing on the one hand or defaming on the other" (Coxe and Chapman, p. 6). Mme. Hervouët, in contrast, created very little of the material for her script. She found virtually everything necessary for her

adaptation available in the novel.

The two novels and their script counterparts discussed in this chapter, Porgy and Billy Budd, add reinforcement to the concepts that adaptation can take many forms and that the adapter or adapters can and sometimes must take liberties in order to transform the novel to a stage script. All three scripts, L'Ephémère Raconte Moby Dick, Porgy and Billy Budd, are examples of adaptations that are true to the major point-of-view of the novel but allow some creation by the adapters in order to achieve well-structured script interpretations.

CHAPTER IV
PLAYWRITING TECHNIQUES USED BY THE ADAPTERS

Before the discussion of Mme. Hervouët's script of L'Ephémère Raconte Moby Dick is compared to accepted playwriting techniques and the other adaptations studied in this treatise, a few points concerning the translation must be clarified. The script, as it appears in Appendix A, pages 123 through 170, is as close to a direct translation as possible. The notable difference between a word-for-word translation and the Appendix A translation is that the author has attempted to clarify the use of articles, adjectives and adverbs for the English reader. As one knows, the French language is structurally different in its use of modifiers. It should also be noted that this translation is not a production-ready script for an American audience. It would be necessary to adjust some of the language of the narration/dialogue in order to make the production successful in this country. In other words, the script would have to be Americanized. The task of writing a producible American version of this script is recognized as a possibility for future work by this author. It is, however, important to keep the focus of this treatise on the structure of the script and the choices made by the adapter

as compared and contrasted to other adaptations and not its intrinsic production values. In Appendix C, page 172, are located two charts that compare some of the choices made by the adapters of the scripts analyzed. The first chart details the chapters or units used and not used by the adapters. The second chart focuses on a scene by scene use of material from the novels and material not found in the novels. It details the information as it was selected by the adapters to create each scene of each script.

Authors, such as Smiley, Mabley and Pike, who write about the technique of playwriting seem to agree in general about certain basic elements that must be present for the successful play. Some of those elements are: 1) that a specific point-of-view must be focused upon by the writer, 2) that the events of the play must be plausible, possible and probable within the given parameters of the play, 3) that every character used must be necessary for and to the action and add to the thrust of the script, 4) that every location or setting suggested must be necessary to the action to move the script forward in a logical manner, 5) that the central character upon which the script is focused must undergo some significant change in mental attitude, and 6) that the dialogue must be succinct and focused for a clear understanding by an audience so that the dialogue may assist in propelling the script from the standpoints of clarity and intention toward the point-of-view. Adapting a

novel to a piece of theatrical literature requires some of the same basic elements and it is the contention of this author that Monique Hervouët followed techniques stated above and those techniques can be compared and contrasted to the script versions of Porgy and Billy Budd.

Taking Melville's theme, Mme. Hervouët focused on a specific point-of-view, Ahab's driving need to kill the white whale for the revenge of the loss of his leg.

Now the beginning of every well-constructed play the author directs our attention strongly toward one of his characters. He does this principally by showing this person, the protagonist, in the grip of some strong desire, some intense need, bent on a course of action from which he is not to be deflected. . . . Whatever it may be, some kind of intense desire is always present. (Mabley, p. 9)

Melville, through Ishmael, used the word "monomaniac" to describe Ahab and his need for revenge. From the opening scene of the script, the adapter focuses on man's need to conquer the sea and its mysteries. She selects elements of the novel that point up the danger and the fascination with the whaling industry. The second scene in the script, Ishmael's confrontation with Captain Peleg, immediately gets to the danger of whaling as the dialogue tells of how Ahab lost his leg. The dialogue places in the mind of the audience the possibility that the Pequod is going to be Ahab's vehicle for revenge. The scenes that follow begin to reveal the mystery and suspense that are part of Ahab's unrelenting drive. A script is a story and Pike says that "a story is a series of interconnected incidents, moving

forward from beginning to middle to end" (Pike, p. 31). The adapter chooses to leave out chapters of the novel that do not specifically focus on Ahab's need for revenge.

Everything used from the novel by the adapter contains the same basic point-of-view, Ahab's overwhelming passion to kill the white whale. If one were to assign a universal conflict to the point-of-view it would be Man versus Nature, Ahab versus Moby Dick. The adapter selects information and material from the novel to reinforce this point-of-view throughout the script. Ahab's fatal flaw, which ultimately leads to his death, is the belief that he is powerful enough to destroy the mighty white whale.

The point-of-view in both versions of Porgy remains basically the same also; Porgy's desire to prove that he can be a "whole" man even though he does not have the use of his legs. He proves to himself and others that he can develop a meaningful spiritual relationship with Bess that transcends the physical relationship she has with Crown. Throughout the novel and the script this becomes the dominate theme. However, the author/adapters make a major change at the end of the script by allowing Porgy to pursue his love for Bess, both physically and mentally, instead of giving up his quest as he does at the end of the novel.

The adapters of Billy Budd also remain true to the original point-of-view as written in the novel by Melville; the forces of true good, represented by Billy Budd, and the

forces of true evil, represented by Claggart, can not co-exist without destroying one another. The fact that Billy Budd does not see the evil or dark side of anyone becomes his fatal flaw. Claggart, on the other hand, refuses to believe that someone can be all-good and will not accept the idea that a person like Billy has no faults. The clash between these diametrically opposed forces eventually leads to the death of each character. The point-of-view of all three scripts seems to remain true to the original intent of the author of each novel.

Because all of the events of Moby Dick seem to be plausible, possible and probable, it is not difficult to understand that Mme. Hervouët would be able to develop similar circumstances. The interesting choices from her perspective are that she has taken some liberties to leave out and to rearrange some of the details of the novel in order to make the script dramatically interesting, manageable and focused as to characters and incidents. It is a reasonable choice to eliminate the early chapters of the novel from the script (Ishmael meeting Queequeg and Ishmael going to church) since those particular chapters do not advance the point-of-view concerning Ahab and his quest. To add exposition of this type would do nothing but confuse the audience and obscure the major focus of the script. Leaving out characters that do not sharpen the focus of the script toward its main thrust is also understandable. For

example, the adapter does not mention Captain Bildad, Elijah, Pip, Bulkington. It can be assumed once again that this choice is made in order to eliminate confusion on the part of the audience. The choice to leave out information concerning the historical documentation on cetology, the hierarchy of the commanding officers of a whaling vessel, or the history and laws concerning whaling is appropriate since the material, again, does not contribute to the point-of-view that drives the play. The play script moves logically from scene one to scene eleven with each subsequent scene being a plausible, possible and probable extension of the one immediately preceding. Each scene is also a logical predecessor to the one that follows.

The events of the novel and the script of Porgy are all plausible, possible and probable but they are also different from each other. Heyward made the choice to rearrange some of the events of the novel when he created the script of Porgy. For example, he had Bess arrive at Catfish Row with Crown in the first scene; Peter was arrested during the funeral for Robbins and not after; Porgy stayed home and did not attend the picnic; Bess got sick after the picnic and not before; and Porgy decided to follow Bess at the end of the play and not stay in Catfish Row. The story of the script is much more compact than that of the novel and it brings to immediate focus Porgy's struggle with his feelings toward Bess and his belief in himself.

All of the events of Billy Budd, both in the novel and in the script, ascribe to the same believable formula. However, once again the adapters have taken some liberties in rearranging the events to aid in making the script dramatically interesting. Instead of beginning the play on the merchant ship, the adapters begin scene one in the crew's quarters of the Indomitable. This allows for dialogue that immediately establishes the characters of Claggart and Billy Budd and their diametrically opposed outlooks on life. Even the scenes created by the adapters always contribute to the concepts of Billy's goodness and Claggart's evilness. Each scene of all three scripts follow a logical progression and seem to be developed from the plausible to the possible to the probable order of events necessary to sustain the action of each story.

Every character used by the adapter must be necessary for and to the action and add to the thrust of the script. It also seems appropriate that the adapters of each novel reassign or create responsibilities of action and dialogue for the sake of continuity, simplicity and focus on the characters necessary to effectively communicate the message of the script. Mme. Hervouët's choice to allow Captain Peleg to hire both Ishmael and Queequeg, instead of introducing another character in the form of Captain Bildad, helps to eliminate confusion; this choice keeps the focus on the necessary action, which is Ishmael's telling the story

of Ahab's drive for revenge. Reassigning the first sighting of a whale to Ishmael, instead of to Tashtego as the novel dictates, brings the drama to a more personal level with the audience as they identify with the raisonneur, or story-teller, Ishmael. Audience identification/empathy is important for the success of any script. Naming Queequeg and Tashtego rather than Queequeg and an unknown crewman to drive off the sharks is another device used by the adapter to keep the script immediate. The adapter also created some transition dialogue. For example, lines of dialogue which are exchanged between Ahab and the blacksmith at the beginning of the scene and are not found in the novel. This creative liberty is necessary in order to keep the flow or pace of some scenes working smoothly. She also reassigned some of the lines spoken by the characters so that the action of her drama was more logical. For example, the line given to Stubb as he prophesied the death of the white whale in scene eleven of the script is done by Ahab in the novel. Too many names and too many characters, particularly since the play is written for only three actors, would be very confusing to an audience. Keeping the number of characters to a minimum not only eliminates confusion but also supports the adapters effort to focus the drama on the important issues. The choice as to the number of characters and the identity of those characters seems to have its foundation in the idea

that simplicity and focus are the key elements for the adapter to ensure audience understanding.

In contrast, Heyward identifies more characters by name in his script version than in the novel of Porgy. Once again, clarity and focus seem to be the intent of this author. He developed some of the minor characters more completely in the script and, as a result, they are more consistent as people and aid in audience comprehension. For example, the character of Sporting Life becomes more important in the script as a complication to Bess and Porgy; and the character of Mingo is introduced earlier in the story of the play so that when he is sent on the errand for Porgy the audience already knows him. Each character helps to complete the picture of life as Porgy knows it in Catfish Row.

Coxe and Chapman use more characters than Melville describes in their adaptation of Billy Budd. Melville only draws a complete picture of three characters in the novel: Captain Vere, Claggart and Billy Budd. The adapters have created a complete crew of men and officers to tell the story of Billy's clash with Claggart. They have used his fellow shipmates, through dialogue and action, to develop Billy's past and to set the circumstances aboard the Indomitable. All of the characters that the adapters have developed seem necessary for a complete understanding of living conditions aboard a man-of-war and the action of the

script by an audience. Characters bring the action of the script to life for the audience and each of the adapters have made choices as to the number of characters that will perform the action of the story. In each example the choice as to the number of characters written into the scripts by the adapter/adapters seems to be the number necessary in order to tell the story without confusing the audience.

It cannot be denied that the major portion of the novel, Moby Dick, is located on the Pequod as she sails the oceans looking for her catch. Some of the locations described in the chapters take place on land in other venues. Since Mme. Hervouët has not chosen to use the chapters that take place in other locations, it is only logical to assume that the adapter has made the specific choice to place the action in basically two locations: an unidentified location for scene one (Appendix A, p. 123) and on the Pequod (Appendix A, p. 124), or in her whaleboats, for all of the remaining scenes. Once again the interpretation must be made that simplicity and focus are the specific reasons for this choice.

Heyward has made a similar choice in selecting only two locations for the action of the script: Catfish Row and Kittiwah Island (MacGowan). He uses a variety of locations in the novel, for example, a cemetery for Robbins' funeral (Heyward, p. 28), the corner in front of Archdale's office where Porgy begs everyday (Heyward, p. 69), and the streets

of Charleston when Porgy is pursued by the police so that he may be a witness to Crown's inquest (Heyward, p. 190).

Limiting the number of locations aids in the effort to keep the script and the story focused and assists the audience in their effort to comprehend the action.

Coxe and Chapman made the decision to keep all of the action of Billy Budd on the Indomitable. Melville places his story in three locations: a Liverpool dock (Melville, 1965, p. 5), the merchant ship, Rights-of-Man (Melville, 1965, p. 6), and the man-of-war, Indomitable (Melville, 1965, p. 11). The adapters used different locations on the ship, but as did Mme. Hervouët, they decided to let the ship and its different quarters support and represent the action of the script. The adapters of all three scripts limited the number of locations in which to tell the story. It can be surmised that this effort was made in order to more clearly focus on the point-of-view of the story through the specificity of location. An audience has a difficult time understanding a story if they are constantly attempting to mentally locate that story in an environment.

The fifth play construction element that the authorities mention is the idea that the central character upon which the script is focused must undergo some significant change in mental attitude. Recognizing that the central character of the script adapted by Mme. Hervouët, like the novel, is Ahab and that his story and conflict are

the important issues of the script, the adapter has selected and arranged material to focus on the captain's struggles. Through Ishmael's eyes and words we witness and hear about the activities and issues that drive Ahab and his crew to their ultimate destruction. Elements, characters and dialogue are lifted and synthesized from the novel to keep the focus of the script and the attention of its audience pinpointed to Ahab's struggle.

Similarly, Heyward keeps the focus of his novel and his play on the character whose name is the title, Porgy. Porgy's struggle with acceptance, acceptance of himself and acceptance of a woman in his life, Bess, are the major issues involved in both stories. The Heywards have limited their choices of characters and the action of those characters in order to keep the focus of the point-of-view on Porgy's desire to be a "whole" man.

Coxe and Chapman, have fashioned every scene and every character to keep the attention of the struggle between good and evil as represented by Billy Budd and Claggart. In this script and novel, there seems to be no one individual that goes through a change in attitude. In fact, neither Billy Budd nor Claggart experiences a change in mental attitude because of their conflict. The struggle, or focus of the play, seems to be that pure good and pure evil can not change but instead cancel each other out. All of the adapters seem to have stayed true to the fundamental ideas

that were written by the novelists concerning the protagonists and their antagonists.

The premise that dialogue must be succinct and focused for a clear understanding by an audience so that the dialogue may assist in propelling the script from the standpoints of clarity and intention toward the point-of-view has not been overlooked. Again, the note must be made that the translation of L'Ephémère Raconte Moby Dick included in this treatise is not a production script but rather a script for the study of the structure of the adaptation. However, it can be noted that choices made by Mme. Hervouët concerning what is said and by whom it is said certainly pinpoint the ideas of the adapter's interpretation of the novel. So to, have the Heyward's focused and constructed their dialogue to reflect the lives and times of Catfish Row and its inhabitants. Coxé and Chapman have made similar choices in the development and creation of the dialogue for Billy Budd. They have simplified the language and syntax slightly in order for the audience to grasp the intent of the script on the first hearing without losing any of the integrity of the station and position of the characters. In all three examples, the dialogue and language of the scripts helps to elucidate and clarify the point-of-view that the adapters have interpreted from the novels.

A drama is a constructed object which exists in a given time span and which can be repeated. Its

materials are words and physical activities. Its form is human action, human change. The manner of its presentation requires live performance through acting. (Smiley, p. 8)

Eliminating, synthesizing and creating material using the novel as her foundation are techniques employed by Mme. Hervouët to write the narration/dialogue for the script, L'Ephémère Raconte Moby dick. The Heywards and Coxe and Chapman have done likewise in their adaptations of Porgy and Billy Budd respectively. Everything used is necessary for the forward motion and logical cause-to-effect circumstances for the script version of Moby Dick. A look at the Pequod through Ishmael's eyes allows the audience the mental image necessary to picture the ship. A description of Ahab helps the audience imagine the old man and his bitter attitude toward the white whale. A comparison between the sperm whale and the right whale gives the audience the background necessary to understand the enormous animals that the whalers challenge on a daily basis. All of the material provided by the adapter, either narration or dialogue, is carefully placed and written to move the script to its logical and inevitable conclusion; the overwhelming power of nature manifested through Moby Dick and the death of Ahab through his own driving desire for revenge.

CHAPTER V
DIRECTING L'EHPÈMÈRE RACONTE MOBY DICK

It is the desire of this author to one day direct a production of L'Ehpémère Raconte Moby Dick. This chapter shall discuss the author's ideas concerning that future production. Once again, it must be recognized that the script, in its present form as included in Appendix A, would not play well before an American audience. To realize a production would require some rewriting of the script so that the language and the syntax would be more comfortable for American actors and audiences alike.

Man believes that he can "beat" death; that he can challenge the forces of nature and win. This is evident even in our society today. For example, the famous race car driver that has a near-death collision and yet his first words upon recovery are that he wants to return to racing and challenge the odds again. It is a type of revenge that pushes this driver back into his chariot of speed and death. The famous football player that actually has his back broken in a game and, through determination, returns to the field to play the game again that same year. He is defying the odds and nature by playing the dangerous sport believing that he can avoid further serious injury. It is a type of

revenge that forces this player to don his helmet and return to the gridiron to challenge the odds of re-injury. Man recognizes, accepts and almost relishes the challenge he faces against death. Ahab has those same drives; he has been challenged by Moby Dick, a force of nature, and he has a passionate desire to seek revenge upon this force. Ahab gets back in his car, if you will, and returns to his gridiron to play the game. He returns to the sea in the Pequod with the burning desire to hunt down, attack and kill the creature that has maimed him. This story is important and timeless as it details the events and circumstances that drive this one-legged captain to his ultimate death. It reaches to the heart, mind and soul of every man, to that which he fears and yet wishes to conquer--death. It is upon this premise or point-of-view that the future production will focus.

Visually, for this author/director, the production elements must reinforce the concept of the vast expanses of the ocean and the sky. They must capture the awesome size and scope of the sea and how it dwarfs the average man and the ship upon which he rides. Perhaps this may be best stated in visual terms by placing the scenic elements in a thrust or modified thrust situation. The desired effect is to have the Pequod set in a space that does not allow it to be grounded. In other words, so that it appears to be cast upon the enormous spaces of the ocean below and the sky

above. This would require that the deck of the ship or main playing space be raised above the existing stage floor so that it provides a visually different level. The lighting must eliminate shadows on the stage floor or on any background in an effort to reinforce the idea of scope and vastness. The Pequod can not touch anything around it either physically or visually. The costumes should reflect the period, the 1850s, so that the audience gets a flavor or feeling for the times of the old try-work whaling vessels and the men that sailed them. The properties should remain simple and clean in line and style so that their use and handling does not deter from the rhythm and pace of the performance.

Casting the production with three actors is an idea that would be kept. It provides a challenge not only for the performers but also for the director. It would allow the actors some challenges in delineation as they change from character-to-character and character-to-narrator. It would also require the imagination of the director to keep the focus of the production in perspective and keep the performances interesting to an audience. It is the opinion of the author/director that using only three actors would allow the audience greater empathy/recognition. In other words, the audience would have an easier time identifying with only three performers and, therefore, find comprehension of the action less difficult. Using only

three performers allows for a very quick pace for the production.

This author/director envisions the first scene, Ishmael telling the audience about himself and why men take to the sea, occurring on the forestage. The location should be non-descript. The three performers should be the focus of attention during this exposition. The scenery, the Pequod, should come into focus for the audience as the opening lines of scene two, The Pequod, are spoken by actor B. Actor B, as Captain Peleg, would begin the line in a forestage position and would make his way onto the set as he finished the line. Actor C, as Ishmael, would be in a lower position, physically, so that it looks as if actor B is on the ship and actor C is on the dock. During the scene actor C is summoned onto the ship by actor B and, soon after, actor A enters as Queequeg. Actor A joins the other two on the ship at the appropriate time in the script.

Scene three, The Departure, would require the use of a small or miniature replica of a three-master making its way across the forestage as the background lighting on the actors and the ship dims down to focus on the departing Pequod. The small ship should pass between the audience and the actors and fade away into the distance beyond sight lines. Scene four, Advocate, a monologue spoken by actor C as Ishmael, would allow for some creative blocking that would be located on the ship. It would also allow for some

creative lighting in order to keep actor C in focus as he talks about the men of a whaling vessel.

Scene five, Ahab, begins with actors B and C talking about actor A who is assuming the character of Ahab. Using a wooden-leg property, this character would be placed in a position above the other two actors and in complete view of the audience so they could see the individual about whom they were being told. At the appropriate time in the scene actor B, as Stubb, would approach Ahab for the confrontation between the two men.

At the opening of scene six, The Gold Doubloon, actors A and B would change places as actor C would use the megaphone property during the first line. Actor B would take the wooden-leg to become the character of Ahab. Actors A and C would become the characters necessary to complete the action of the scene moving in and out of focus as necessary. At the end of the scene there would be a light fade to accentuate the position of Actor A as he delivers the monologue by Ishmael.

Scene seven, The Chase of the Sperm Whale, requires much imagination from the audience as it takes place on the ship, in the masts and in the whaleboats through a variety of activities such as chasing the whale, harpooning the quarry, skinning the animal and extracting the spermaceti. The blocking and lighting is critical and must be fluid and interesting to keep the attention and focus of the audience

on the events of the scene. It is interesting to consider the use of a secondary piece of scenic element for this scene, a small whaleboat. During the chase portion of the scene the three actors would be blocked into the small boat and it would move away from the mother-ship so that another visual isolation could be established. After the whale is killed the scene takes on the quality of a lecture as the actors tell the audience the differences between the sperm whale and the right whale. The script suggests the use of placards that have a side view of the animals drawn on them. This might be better accomplished in this future production by using projections on scenic "sails" mounted to the masts of the "ship" or actually drawing the pictures on the back or upstage side of the "sails" and reversing them at the proper moment. Actors A and C would use pointers to indicate the physical elements of the whales in the pictures as actor B would describe them to the audience. The next section of the scene would be acted by the performers that were not saying the lines. The use of sound effects would be incorporated so that the line about Commander Jacques Cousteau would make sense to the audience. The last segment of the scene, actor A as Ishmael, which tells the story of Queequeg saving Tashtego's life, would require a major change in lighting so that the actor telling the story would become the major focal point as the other two actors would pantomime the action. The two actors in the shadows created

by the changing lights must not detract from the focus of the scene as they "act" the action.

Actor C begins the eighth scene, The Harpoon of Ahab, with narration that turns into dialogue as he assumes the character of the blacksmith. Actor B would portray Ahab in gesture and dialogue. Actor A would remain on the perimeters of the scene until such time as he becomes all three savages spoken of as the action of the scene requires.

In scene nine, The Rachel, actor C narrates and explains the action as it occurs between actor A as Ahab and actor B as Captain Gardiner. It is important here to have a distance between actor A and the other two performers as he is a commentator and not actually involved in the action. At the end of the scene all three actors would move together to "watch" the Rachel pull away from the Pequod as actor C describes through the narration.

Switching roles again in scene ten, The Wait, actor A would become the narrator to actor C's actions and monologues as Ahab. Actor B is not used often in this scene and must take a position of no importance on the stage. Actor A must be in a position removed from Ahab and his action as performed by actor C. The focus of the audience should be kept on actor C, Ahab, and so it may be necessary to adjust lighting for this purpose. Actor B would step forward as Starbuck when Ahab, actor C, calls him to take his line.

The previous scene moves fluidly into the next scene, scene eleven, Moby Dick-The Chase, as each of the actors assumes the character of Ahab as he calls the sighting of Moby Dick. This would not be accomplished by each actor using the wooden-leg property but rather by each assuming the same vocal characteristics. It is important that the rhythm and the pace of the production not be impeded by clumsy dealings with properties. Once again the use of the whaleboat scenic element would be considered for this scene. At the beginning of the scene actor A would describe the action as actors B and C performed it in the whaleboat. The end of the first section, the end of the first day, would see the actors returning to the ship from the whaleboat. The second section of the scene, the dawn of the second day, would also take place in the whaleboat as actor C would describe the action being performed by actors A and B. As the action of the particular section dictates, the actors would return to the ship. The beginning of the third and final section of the scene and script would take place on the ship. As actor B, who opens this section with a monologue, finished his line all three actors would move to the whaleboat. It is important that the whaleboat now move away from the Pequod to establish, once again, that impression of isolation. The final portion of the scene would be played in the small boat and the desired visual effect would be the sinking of the Pequod as it is being

described by the actors. The final visual imprint upon the audience would then be three actors in a small boat cast out in a huge and vast space of ocean and sky as the lights dim to black.

L'Ephémère Raconte Moby Dick can be an exciting production that allows an audience to look at themselves and evaluate their passions, drives and needs as they compare them to those of Ahab. It is the desire of this author/director that his future audiences take away from this production a feeling that each of us should not allow the quest to win against death and the inevitable to become all consuming to our lives. That if each man were to only focus on his desire to beat nature then nothing would every be accomplished for the common good. That if each man were to only focus on his desire to beat nature then he risks destroying all of those around him as Ahab did the men of the Pequod. In the final scheme of things, each man is isolated, each man is alone with his own death. However, trying to accomplish that death should not be his driving need or desire. Man can not live with a passion to destroy, as Ahab did, but must live to create. Passion in life is an important commodity for a human being; but that passion must be channeled toward something that accomplishes a positive end and not toward self-destruction.

Since this author saw the production of L'Ephémère Raconte Moby Dick performed without the advantage of a

program, customary in the French productions, it is difficult to determine what type of program notes and information might be used for this future production. Some general notes about the actors playing multiple roles and the designation of scenes might be advantageous for the audience. However, too much detail concerning the different characters in each scene would probably be more of a distraction to the audience than a help. It is necessary for the audience member to "experience" the events of the story and not get involved in trying to figure out who is whom. Clarity of character and action should be the concern of the performers, the designers, the technicians and the director. It seems infinitely more important for the audience to have a general idea about the story of the play, perhaps conveyed in some type of program note, and then be allowed to participate in the production.

CHAPTER VI GUIDELINES FOR THE ADAPTER

If one wants to attempt to adapt a novel to a dramatic play script, some of the following guidelines should be considered. First, the novel must be thoroughly understood by the adapter and the point-of-view of the author of the novel must be clearly defined by the adapter. The adapter must not only know the novel's point-of-view in his/her own mind but also the point-of-view the he/she wishes to express in the adaptation. Therefore, the adapter must write down his/her interpretation of the point-of-view that will be the premise behind the script. Once the point-of-view is determined, the adapter must then look to the events of the novel that are specifically focused and directed to support that premise. Every element of the novel must be thoroughly and completely investigated. This will require the adapter to dissect the entire novel on a chapter by chapter basis, perhaps even page by page or paragraph by paragraph, in order to specify each separate event within the total story. Those events must then be organized into the circumstances that develop the main story and all of the sub-stories of the novel. Then the events must be studied for their value to the story and point-of-view the adapter wants to tell in

the script. Each of the adaptations studied in this treatise are examples of this type of dissection, study and organization that is necessary to create a script that has a definite and focused point-of-view.

The second step of the process concerns the arrangement of the necessary elements of the story the adapter wishes to tell. It may become necessary to arrange or rearrange the events so that they are not only dramatically interesting but also plausible, possible and probable within the context of the script as it becomes the extension, revision or new interpretation of the novel. If the events do not follow a plausible, possible, probable sequence it will be difficult for the audience to follow and comprehend as they view for the first time, let alone believe, the story as presented by the adapter. This may mean organizing and reorganizing an outline of the events so that the adapter finally develops one scenario that flows from moment to moment and action to action. L'Ephémère Raconte Moby Dick is an example of the type of script where the adapter reorganized sentences within paragraphs as well as chapters in order to structure the script so that it has a smooth and logical flow to the events. Porgy and Billy Budd are also examples where the adapters reorganized events from the novel in order to make the events of the script more understandable for the audience. Coxé and Chapman even created events for the script of Billy Budd that have a logical foundation in the

novel but can not be directly traced to Melville's work. Creation of material by the adapter may be necessary, as exemplified in each of the examples used, in order to enhance audience comprehension.

Once the events or actions have been selected and organized the third element must be considered: the characters. Like the events, the characters of the novel must be carefully dissected and studied. Each character of the novel must be studied and his/her role in the action of the overall scheme of the novel and the point-of-view must be determined by the adapter. As each character is identified then it must be determined what value he/she has in representing the adapter's version of the story and point-of-view. Only the characters absolutely necessary to the action, to the forward motion and to the point-of-view of the script should be used by the adapter. Those characters selected must have a logical foundation within the context of the point-of-view since they will "act" the situations and events that develop the premise and, ultimately, the point-of-view in the script. In other words, the characters assigned to "act" the action of the events must be believable in those actions. The characters must be logical extensions of the story and at the same time move the story forward. Eliminating characters, as is the case with L'Ephémère Raconte Moby Dick, or clarifying characters, as is the case with Porgy, is sometimes

necessary to succinctly tell the story. Billy Budd is an example of the adapters adding characters to clarify the story since so few are illustrated by the novelist.

Like the characters, the locations should be carefully selected by the adapter to promote the continuity of and clarity of the script. The fourth element the adapter must address is where the action or actions of the story will take place: the locations. Because theatre is a visual art medium, the audience perceives some of the ideas presented in the script through the visual elements of scenery. The adapter's criteria for selecting a location must be that each location support or advance the conflict of the script. Again, the adapter must return to the dissection of the novel and study the locations the author used to place the action of the original story. The adapter must then evaluate those locations according to the point-of-view of his/her adaptation. Choices must be made by the adapter as to what locations will be used, where those locations are situated and how many locations will support the action of the script. Every location must become a suitable environment for the action that represents the point-of-view of the script. Perhaps the old theatre axiom "less is more" should be applied when the adapter is making choices concerning location. Looking at the examples used in this treatise, each of the adapters reduced the number of locations as they made the adaptation from novel to script.

Most novels have a central character around which an adapter can build a script. The fifth element, therefore, may have some hidden traps for the adapter. In the dissection process of the novel, the adapter will probably discover many facets and much information about the central character. The difficulty for the adapter is choosing those elements that best represent and focus in on the central character's attitude and driving need in the novel that can then be translated to the script. Like the events of the script that have already been selected by the adapter, he/she must select the plausible, possible and probable actions that best represent the needs and drives of the central character. The audience must be able to logically follow the actions of the central character, otherwise, the point-of-view of the script is lost or obscured. The central character's quest must be clearly defined as the extension of the point-of-view of the script. The quest of the central character must be one with which the majority of the audience can identify and that character's significant change in attitude must be clearly established. Ahab's drive to kill the white whale for revenge of the loss of his leg in L'Ephémère Raconte Moby Dick is a clear choice by the adapter. Porgy's desire to prove himself a "whole" man before Bess and the others as well as himself is a solid choice by the Heywards. The clash between Billy as good and Claggart as evil are all characteristics and traits

developed by the adapters, Coxé and Chapman, to which an audience can identify. Even if the majority of the audience does not agree with the actions of the central character, they must be able to identify with and understand the reason for those actions.

At the beginning, a protagonist initiates an action; in the middle he suffers while carrying it out; and at the end he, or some other character, has increased insight as a result of the action. (Smiley, p. 64)

Because theatre is immediate, in other words, the response of the audience is immediate to the moment the action is realized by an actor/character, the adapter must consider that the central character must have a justifiable and understandable cause or quest to which the audience can recognize and respond in each moment of the play. "A volitional character who causes incidents to occur makes the most active protagonist" (Smiley, p. 55).

In most cases, the novel will provide the sixth element that the adapter must concern himself/herself with: the language or poetry of the characters of the story. The language of the script should be written so that the audience can grasp the meaning and the specific intent of the words as they hear them. Once again, the thought must be interjected that the normal audience sees/hears a script one time and if they have to constantly try to figure out or interpret what they are hearing the story and point-of-view of the adapter will be lost. Each script must have a

language or poetry created specifically for it and its characters. Most novels are written with a style of language inherent in the story. The adaptations dealt with in this treatise are excellent examples. L'Ephémère Raconte Moby Dick has a style and use of language to which the adapter tried to remain faithful. It must be noted that Mme. Hervouët was adapting a translation and the structure of the languages, French and English, are different. Therefore, this particular translation may not read as smoothly as one that would be written for an English speaking audience. The Heywards' adaptation of Porgy provides a good example of the use of the southern negro dialect in the stage script. The flavor and tone of that novel or script would not be the same if they were written in the Queen's English. The language and syntax used by Coxé and Chapman in the adaptation of Billy Budd aids the audience in accepting the period in time and the circumstances and conditions of a man-of-war like the Indomitable. Each script must be developed with its own poetry and language that is unique to it and its story. "Poetry has to do with the construction of verbal images with words" (Smiley, pg. 8). A script cannot be successful if the audience has to try to interpret the dialogue as they hear it.

Theatre is the artistic medium that brings to "life," in every sense of the word, a conscious awareness of a

personal conflict with which an audience can identify. Many novels can provide a story of the human condition that can be interpreted, adapted and, therefore, explored on the stage. Those novels and their adaptations can provide a fresh outlook on a human problem or condition that, perhaps, can be more sharply defined as it is brought into focus through the eyes of the adapter and his/her audience. A fresh look at a point-of-view that might allow new avenues of exploration of an old theme could be the result of an adaptation of one's favorite novel. L'Ephémère Raconte Moby Dick, as adapted by Monique Hervouët from Herman Melville's Moby Dick, is one example of the possibilities available to the enterprising and venturesome theatre practitioner. Porgy and Billy Budd, adapted by Du Bose and Dorothy Heyward and Louis O. Coxe and Robert Chapman respectively, are also examples of stories that deal with elements of the human condition. An adaptation can provide a different look or fresh perspective as to what an individual will suffer as he/she tries to achieve the goal of winning over or of understanding his/her personal conflict.

It is a risk to take a well known novel and adapt it to a piece of theatrical literature. It is a risk to assume that one might have a new or slightly different interpretation of a recognized classic. It is a risk to presume that one can rearrange or rewrite well known words,

or write new words, in order to create the necessary transitions and continuity so vital to a successful script. It is a risk to suppose that one can pick-and-choose the elements that will become the drama. But, without these risks, without taking the chance to look at a piece of literature or idea from a new approach or point-of-view, theatre would not be a live and vibrant extension of the conscience of man. The whole idea of theatre and all that it means is a major risk; if one adapts a novel for the stage, how much more of a risk is one really taking? Adapting well known novels and other literature to the stage should be considered by theatrical organizations, whether they be professional theatres, academic institutions or non-profit theatre companies, as an avenue to explore new perspectives of those works.

APPENDIX A
THE TRANSLATED SCRIPT OF
L'EPHEMERE RACONTE MOBY DICK

The French version of the script adapted by Mme. Hervouët and herein translated is thirty-three pages double spaced on French stationery which is 8 1/4-inches by 11 3/4-inches. The process of translation was page by page and as each page was completed it was referenced to the novel by chapter and page number of the specific book used (Melville, 1961). Care has been taken to be as accurate as possible to the script unless word-for-word translation presented some confusion, as is the case with French/English idiomatic phrases and placement of articles, adjectives and adverbs. Many times the challenge was not the actual translation but was finding the specific passage in the novel that the adapter had chosen to use. One who has read Moby Dick will note that some sections of the novel are strikingly similar to others. The adapter has obviously made specific choices in selection and discovering those choices was like solving a Sherlock Holmes mystery.

The following are descriptions by this author of the setting, the costumes, the lighting and the properties used by the Théâtre de L'Ephémère's production of L'Ephémère Raconte Moby Dick in Avignon, France.

Setting

The set was a platform approximately six feet wide and thirty feet long raised off of the ground approximately two feet. At one end was another level raised above the main platform approximately eighteen inches and reached by two steps of six-inch rise and one-foot tread. This level was approximately three feet by six feet in dimension. At the opposite end of the main platform was another level of the same overall dimensions but it was reached by a ramp rising from the main platform rather than steps. Both of the additional levels were within the large dimension already noted. On each end of the platform were poles perpendicular to the ground that raised some ten feet above the level of the higher platforms. These poles had a cross member about two feet from the top that supported the lighting instruments and another cross member about six inches below that to support a scenic sail. The walking surfaces or lids of the platforms were shaped and painted to represent the weathered looking planks of a ship. The "deck" of the ship was supported by parallel constructed platforming.

Costumes

All of the costumes were period in nature, circa 1850. The shirts were light blue and blousy and the pants were dark blue navy-cut bell-bottoms. Each actor had a dark blue navy P-coat and stocking cap of dark blue. Accessories were a billed captain's cap and long scarves used as mufflers.

Lighting

Eight lighting instruments were used with four placed on each pole at each end of the platform. Two basic color mediums were used, amber for daylight and dark blue for night scenes. The lights and sound effects were controlled from a position on stage on the raised platform approached by the steps. The equipment for the controls was in a captain's desk, a scenic element used as a property.

Properties

The properties used seemed to be selected with care. In fact, the choice was made to pantomime some of the properties so that the pace of the production would not be slowed in any way. The important properties were: the captain's desk, three handkerchiefs, Ahab's wooden leg, a megaphone, a doubloon, a hammer, some pieces of rope, two candles, two placards with a sperm whale and a right whale on each side, two pointers, and a model three-masted whaling ship about two feet long. The ship was rigged on a wheeled dolly and a pull-line was used to represent the Pequod leaving port.

Translation

The following translation of the script is offered with notation in the left column of the chapters of the novel where the lines can be referenced. If no reference could be found the notation "Not Found" is in the left column. The play was written for and presented by three actors which

shall be noted as A, B and C in this translation. The play has scenes which are named and indicated.

MOBY DICK

Scene 1

-A-

Ch. 1 My name is Ishmael.

Some years ago, the change purse nearly empty, nothing to hold me on land, I thought I would embark to navigate the whole world.

-B-

It is a method I have to shake off melancholy and to rejuvenate the blood. When I sense the corners of my lips lowering, when it installs in my soul the light drizzle of a humid November, when I happen to make a stop in front of a shop that builds coffins, I estimate that it is a great time for me to go to the sea. This I do in place of the ball and the pistol.

-C-

However, when I talk of taking to the sea, I do not like it that one would conclude that I go there as a passenger. No, I am not fairly rich. No, when I take to the sea, it is as a simple sailor of the forecastle. And I climb leg over leg, from bottom to top of the grand mast, the cap down over the eyes. With certainty, I receive the

orders and I obey them. It is a little disagreeable when one has been a schoolteacher in the country.

-B-

But what! The philosophy that we wave is not much good to get a handle on the rope broom, the swab and the bottom of the bottle face eternity with regard. Then?

-A-

When I go to sea, it is always as a sailor. And this time, it was with a whaling ship that I had decided to embark.

Ch. 2 I stuffed two shirts in my marine bag, I loaded it on my back, and I took the road to Cape Horn and the south seas.

-C-

After leaving New York,

Ch. 14 I arrived in historic Nantucket.

Scene 2

The Pequod

-B-

Ch. 16 I am certain that you never saw an old ship so extraordinary as that extraordinary old Pequod. It was a ship that was not very young, a little small and it seemed to have known well all the oceans of the world. It had a dark appearance,

but solid. He decorations were very surprising. Her bulwarks were covered with one long, orderly, uninterrupted row of teeth from whales, a gigantic jawbone, her gallivanting rigging of blocks and pulleys trimmed in pulp ivory that was called Marfil, and her tiller was made from a single piece of jawbone from a whale.

-C-

Is this the captain of the Pequod that I am speaking to?

-B-

Suppose it is he, what do you want of him?

-C-

I was thinking of sailing.

-B-

You are not from Nantucket?

-C-

No sir.

-B-

And you know nothing about fishing for the whale?

-C-

Nothing, sir, but I am sure that I can learn in a hurry. I have made many voyages in the merchant marine and I believe that . . .

-B-

I will kick you in the ass with my foot the next time you speak to me about the merchant marine! Understand? Damn it! What is it that urges you to want to fish for the whale? I bet you have never seen Captain Ahab?

-C-

Never, sir. Who is Captain Ahab?

-B-

He is the captain of this ship, me, I am the ship's owner, I take care of the enlistments, that is all. And if you had seen Captain Ahab, you will certify that he has only one leg.

-C-

You would say that Captain Ahab lost a leg because of a whale?

-B-

Because of a whale, Ha! Ha! Come close young man: it was that his leg was torn out, crushed, chewed, do you understand, by the most monstrous of sperm whale that ever turned a boat into splinters. Do you see? Ha! Ha! And do you still aspire to leave on the chase for the whale?

-C-

Yes, you see a countryman.

-B-

Very good response. And now go over there, throw a look over the side at the wind and tell me what you see.

(-C- does so)

-C-

Not very much, Captain, a swell, the horizon and a little squall that moves to the west.

-B-

And now, there, you have seen the world! You will not see the trouble of others for three years, also you will pass Cape Horn twelve times! Listen to the present young man. I have told you, you have soft lungs, you understand? You don't have the mariner's language.

-C-

Yes, Captain, but I have a friend with me, a famous harpooner that wants to embark also.

-B-

Ch. 18 Ah? (sees -A-) Ah! It is written that at the sight of Quesqueg, he made clarification that cannibals were not tolerated on board.

-C-

Ch. 3 Indeed Queequeg, in time that savage from New
and Zealand was tattooed all over his face, but

Ch. 10 perhaps they were tattooed all over the face and
 they were strong honest men just the same.

-B-

Ch. 18 Unless he shows in advance his papers.

-C-

I improvised a vibrant pleading in favor of the
poor Queequeg.

-B-

Oh yeah . . .

-C-

I must have been convincing enough.

-B-

Are you already obliged to be in the front of a
whale boat? Have you already harpooned a whale?

-A-

Queequeg? Without a word Queequeg, in his savage
manner, leaped on the upper part of the deck, and
from there, to the front of the boat suspended on
the side of the ship, he balanced his harpoon and
shouted in practically these terms: "Captain, do
you see that small drop of tar on the water there?
Do you see that? Well suppose it is the eye of a
whale, well then." And aiming with accuracy, he
hurled the iron that whistled just above the head
of the Captain, right across the deck of the ship
and pricked the drop of tar brilliantly then it

disappeared. "Then, suppose that was the eye of a whale, well! Dead whale, dead!"

-C-

And it is well that we have the two of you engaged on the Pequod.

Scene 3

The Departure

-A-

Ch. 22 Three very long days, it was Christmas. A bitter, cold Christmas Day, and while the brief northern day was already at night, the Pequod let go her moorings and was made ready to tow far away from the bay.

(Out of the bay, all waved their handkerchiefs)

-B-

Good luck Starbuck!

-A-

Good luck Stubb!

-C-

Good luck to all!

-A-

That God has you in His saintly guard!

-B-

I hope that you have fine weather!

-C-

Be prudent!

-A-

The sail-needles we stowed in the green locker!

-C-

Don't chase too much the day of the Lord!

-B-

But don't miss a fair chance!

-A-

If you stop in the islands, beware of the girls!

-C-

Don't keep the cheese too long!

-B-

In three years, day for day, a hot supper awaits
you in Nantucket!

-All-

In three years! Hurrah! In three years!

-A-

The jib set all white at the front of the boat,
cheerfully supported with a little wind from the
east, and the Pequod, glittering with all the
teeth from the sperm whale that make a girdle of
ivory, drives impeded in the vacant green
Atlantic.

-B-

With heavy heart, we cried out with three hurrahs
and, so with fate, we plunged blindly into the

solitude of the ocean.

Ch. 21 No one had seen Captain Ahab yet.

Scene 4 Advocate

-C-

Ch. 24 Given that Queequeg and I, we have embarked herewith for the business of whaling, and because it is considered today by the landlubber a shameful occupation and destitute of poetry, I desire to convey to you, you, landlubbers, of the injustice that is made about us by others, we chasers of the whale.

Men think, they place the better odds, that our profession is only a sort of slaughter, and that when engaged actively in this affair, all is only stains of blood around us. We have some butchers, that is true. But there will also be some butchers bearing some bloody medals, all the military chiefs of the world, invariably, finding pleasure in honor. As for the charge of dirt that they make to bear down on our work, you will soon see the light that makes you understand the situation, of bursting fashion, that the odds are that the whaling ship is the very cleanest of this clean earth. But, accepting that the same is true, which slippery whaling ship is comparable to

the repugnant carnage of the battle camps whose soldiers return to drink with the plaudits of all the women?

And if the notion of danger adds to the popular prestige that is given to the soldier, permit me to tell you about some of the veterans fleeing rapidly at the sight of the giant sperm whale beating the air into turbulence over their heads.

The rest, well that the world rejects us with scorn, it unconsciously renders us with much profound homage and the same generous adoration. In effect, it is the oil of the whale that serves to manufacture the wax, lamps and candles and, to the ends of the earth, innumerable alters burn to our glory in the solemn churches that preach the non-violence of all who desire it.

Scene 5

Ahab

-B-

Ch. 28 It was to be through one of those dismal and gray mornings that, mounting to the deck at the forenoon watch, and raising the eyes about the crowning handrail, I was to be invaded by a shiver: Captain Ahab kept watch over the quarter-deck.

-C-

Ahab had the look of the crucifix, the imprint of a royal dignity and haughty and immense pain.

-B-

A large streak of vivid white, leaving at the base of his hair and descending as far as the tan on his neck, crossing the side of his face as the scar of a thunderbolt over an old tree.

-C-

The sinister appearance of Ahab profoundly troubled me that I did not notice when first on board his artificial leg, given the barbarous aspect augmenting the severity of his bearing. I already know that it had to be fabricated at sea, by the carpenter on board, with the ivory bone of a jawbone from a sperm whale.

-B-

I was struck by his singular position: on every side of the quarter-deck, there was hollowed a hole of about half an inch or so. His leg of ivory immobilized in a hole and gripping a shroud of the main, Captain Ahab kept himself right, looking out toward the sea.

-C-

His look expressed an infinite unshakable courage, a precise and indomitable will. He spoke not a

word, and his officers hardly spoke to him but their attitude clearly showed that they had the hard impression of finding, under the eye of a master, a tortured spirit.

-C-

Ch. 29 Some days passed and the Pequod, all icebergs and ice behind her, rolled at present in the blinding spring of Quito, that precedes the eternal summer of the tropics. It is on a course of the pretty starry nights when Captain Ahab emerged from his cabin, he clung onto the iron ramp and dragged his artificial leg.

-A-

He was not deprived of humanity, for respecting the sleep of his tired officers, he did not take his patrol of the quarter-deck where the pounding of his heavy heel, resonating a few inches above them, would give them cause for frightful nightmares. But one night, his distrustful humor carried away and, with heavy step, he paced the ship from one end to the other.

-B-

(Approaching him) Stubb then came up on the deck and said to him in a sick manner that if such was the good pleasure of Captain Ahab to be making one hundred steps, no one would oppose him there, but

that he owed it to them to try to choke the noise, suggesting something indistinct for example, surrounding the heel of ivory with a ball of towing and that

-C-

Ah! Stubb, you did not know Ahab then!

-A-

Do you think of me as a cannon ball, Lieutenant Stubb? It was the cannons that they towed to stuff! Go Stubb, return below, sleep! Sleep with thine same, enter the shrouds which accustomed your corpse in the grave! Go below dog! To the doghouse!

(a time)

-B-

I am not accustomed to one speaking to me thus, sir, it does not half please me, sir.

-A-

Silence!

-B-

Permit me sir, I do not have the desire to let myself be treated as a dog.

-A-

No? Then you will be called a donkey, a mule, an idiot, an ass and disappear or I'll fling you into the sea.

(Stubb leaves)

Ch. 30 Ahab rested a moment and contemplated the sea.

Then, he paced anew the ship with heavy steps.

Ch. 51 And if you had been observing the face of Ahab
that night,

you would have thought that two antagonists
delivered a fight within him. While his living
leg walks over the deck with echoes of life, each
strike of his dead leg put a nail in a coffin.
It is over life and death that marches that old
man.

Scene 6

The Gold Doubloon

-C-

Ch. 36 (with megaphone) Assemble! By order of Captain
Ahab! Assemble! All hands aft! Hey there,
lookouts, come down! Assemble!

-B-

You all, the lookouts, listen to me well. Have
you heard me give orders about a white whale?
Look you well! You see this gold doubloon? It is
equal to sixteen dollars, lads! That one among
you that raises the whale with the white head,
with wrinkled brow and a crooked jawbone, that one
among you lads that raises me that white whale of
which the fin of the tail is pierced with three

harpoons in the starboard fluke, listen well!
That one among you that raises me that whale
there, it is he that will have this piece of gold.
Skin your eyes, look sharp on the lookout, lads!

-A-

Captain Ahab, said Tashtego, this white sperm
whale must be the one that is certain to be named
Moby Dick!

-B-

Death and hell, men, it is good Moby Dick!

-C-

Captain Ahab, isn't it Moby Dick that took your
leg?

-B-

Yes my brave man, it is good Moby Dick who
dismasted me. Moby Dick that obliges me to keep
myself upright on this dead stump. Yes! And I
will chase him around the Cape of Good Hope,
around Cape Horn, around the Maelström of Norway,
around the glowing coals of hell but I will not
yield! And it is for this that you are here,
lads, to give chase to this white sperm whale from
one end to the other of this earth until he blows
black blood and rolls on his side!

-B-

What is it Starbuck? You don't want to chase the white whale?

-A-

His twisted jaw does not make me fear death, Captain, but I am here to chase whales, not to satisfy the vengeance of my commander. How many barrels of oil will your revenge bring you on the course to Nantucket, Ahab?

-B-

The course to Nantucket! Ah! Ah! Approach, Starbuck. Bagging all visible odds that are only masks of papier-mâché. Any of the unknown odds put forth under the mask is the form of a face. If the man strikes then he strikes through the mask! How the prisoner will rot unless he tries to pierce the wall? The white whale is that wall raised in front of me. He places me to the test, he overwhelms me. I will satisfy my hate over him. I will strike the same sun if he insults me. For if the sun was able, I would be also. I refuse to be submissive with rules to play. What is above me? The truth is infinite. Divert your look, Starbuck, the look of an imbecile is very intolerable to the furious eye of a demon! Bring the great measure of rum! Drink, men, drink!

-C-

Hurrah! Cried the men brandishing their weapons.
Hurrah for Captain Ahab! Death to Moby Dick! The
harpoons for Moby Dick!

-A-

Ch. 41 I, Ishmael, I was a sailor in the crew. And with
the other sailors I yelled and gave oath to the
death and vengeance toward the white whale. The
bloody hate of old Ahab was becoming mine, and
ours, we hated the blood thirsty minister that had
the name Moby Dick. I listened to the fabulous
stories that were told with heartiness. For some
time, Moby Dick haunted the savage seas and any
whale fisherman had a look. All of them that had
a try to reach him had to submit to such
calamities that his reputation stopped the very
brave. It is thus that a whaling captain was to
see a day to steal in splinters his whaler and
those of his lieutenants. Full of rage, this
captain had leapt over the back of the sperm whale
gripping the line of the harpoon. He had engaged
alone the body to body with the monster, searching
blindly the fat of the beast, searching with his
knife with a six-inch blade to reach a place of
life under six-feet of muscle. That Captain, that
was Ahab. The sperm whale had pulled off his leg.

And Ahab lives only to kill Moby Dick. And we go with him.

Scene 7 The Chase of the Sperm Whale

-B-

Ch. 51 Some days, some weeks passed.

Ch. 46 Although the desire to capture Moby Dick was Ahab's one fixed idea, our captain was too much an ardent whaler to neglect the other's pursuits. And the story shows that it would be necessary for us to kill not less than a dozen of the sperm whales before encountering the white whale. The first putting to water was announced.

-C-

Ch. 61 That day was calm, sultry. My turn was coming to be on lookout at the main-mast-head and, my shoulders supported by the slackened royal shrouds, I balanced myself in that enchanting air. The waves, they also nodded their numb crests and, across the vast hypnotic sea, the east sways versus the west and the sun sleeps in space.

Ch. 35 The top of the main mast is one agreeable place under the extreme tranquil sky of the tropics. For a dreamer, it is full of pleasures. You are there, some hundred feet above the silent decks, marching over the ocean as if the masts are

serving you as giant stilts, while underneath,
between your legs, pass the monsters of the
enormous sea.

-B-

Ch. 47 Ah! There! There! She blows! She blows!
Less than two miles.

Ch. 61 Toward the wind, a giant sperm whale roles in the
water as the ship turns. His vast black back
sparkles as metal.

-B-

Release the whale boats! Luff!

-A-

Ch. 47 The block and tackles were unrolled, the bows
or prepared for embarkation, the main-yard was backed
Ch. 48 and the three whale boats moved rapidly across the
water.

-B-

Ch. 48 All is ready, Fedallah?

-A-

Ready!

-B-

Put to sea!

-B-

Stubb had a manner about him that he addressed his
men to impress upon their minds the religion of
the oars. Pull! Pull, my jolly hearts, row my

children, pull my chicks. Hurrah for the trophy of gold oil of the sperm whale, my victors. Lift your hearts! Why do you break pace with your oars, scoundrels? A little fighting spirit, dogs that you are! Good, there, that's it! Lengthen the pull, pull, begin to pull! You sleep! Finish snoring, loafers, pull, and that blanket! That the eyes come out of you! That every son of his mother pulls his knife and puts the blade between his teeth! It's there, okay! Finally you made something of which that something is air, good-for-nothings!

-B-

Ch. 61 Soon, while we glided to his pursuit, the monster came up perpendicularly out of the water some forty-feet and disappeared from sight as if one turn gobbled him up. He sounded!

-A-

It was now only to wait. Ahab gave the order not to use oars and to talk in low voices, so that, prepared as the indians of Ontario over the paths of war, we advanced quickly but silently with paddles, the calm prohibited the use of a sail.

-B-

There!

-C-

The whale emerged anew.

-C-

Catch it, catch it lads! Throw it as the thunder!
But keep cool blood, cool blood, as some
cucumbers, much to the inexorable death and the
demons snicker, and make to leave the dead all
standing over their graves, lads! Go! Get out!

Ch. 48 And the whalers flying over the waves with noise
of cries and oars that pulled up and fell back in
the sea as the pistons of a machine race. It was
a spectacle made to inspire fear and respect at
the same time. The vast swells of the omnipotent
sea, their hollow rumblings while they rolled over
the edges of the eight oar blades, play the giant
keel on a terrain to play without limits, and the
wonderful sight of the ivory Pequod watching over
the whalers with wings open, similar to a snow
partridge following her cheeping offspring. All
of it was moving.

-C-

Queequeg! Stand up! Stand up!

-A-

And Queequeg jumped up, harpoon in hand.

-B-

All knew that the ultimate instant had arrived.

They listened for an enormous noise, similar to that made by fifty elephants wallowing in their train.

-C-

There's her hump! There! There! Queequeg, stick! Stick!

-A-

And, with a quiet roar, Queequeg cast his harpoon.
 NOT The harpoon flew in the spray and the men felt the
 FOUND line shiver as an eel and pay out with short strong whistles.

-B-

Ch. 61 While with all their force they made fly their oars and tried to stop the dash of the boat carried along by the harpooned whale.

-C-

Stubb and Queequeg changed places,
 Ch. 62 since it is the chief whaler that assumes the spot to kill the beast.

-B-

Ch. 61 Stubb waited, lance in hand, for the moment to strike.

-C-

Hand over hand, the men hauled in the line.

-A-

And the boat brought the monster closer.

-C-

Soon, Stubb was within reach.

-A-

And the launch was running side by side with the sperm whale.

-B-

The officer struck blow after blow with his sharp lance in the black side. (with gesture) He rammed again and again, searching for the red and deep life in the enormous beast that was fleeing right in front of him.

Some red tides were streaming now from the sides of the monster as if streams gushing down hills.

-A-

The wounded sperm whale blew in a spasmodic manner and when he finally lost his speed, we had the impression of having traversed the whole Atlantic and the whole Pacific.

-C-

The beast left suddenly with inactivity, wallowing atrociously in his own blood, rolled on one side then the other as if his world were finished, quit spurting, wave after wave, toward the frightened sky, clots of his blood equal to the thickened dregs of a purple wine. His heart had burst.

-C-

She is dead, Mr. Stubb, said Daggoo.

-B-

Yes, said Stubb, and he stopped to think pensively about the immense cadaver that he had come to make.

-B-

Ch. 64 The sperm whale had been killed a good distance from the ship. The three boats harnessed like arrows, we commenced the slow work of rowing the trophy toward the Pequod. The 18 men that we were, with our 36 oars, our 180 fingers, we pained hour after hour to pull that dead and heavy body.

-C-

Ch. 104 Seeing his imposing mass, the whale is a subject revealed for exaggeration. It is often understood that certain authors say that they make more of their subject and that they inflate him.

NOT What of me, poor Herman Melville, that writes
FOUND about the whale? In spite of me, my writing inflates the characters of the playbill. The soul makes my writing think of the whale so as to overwhelm me with fatigue and make me weak from that which I dream, to apply my study.

-A-

Ch. 103 According to a thorough calculation that I have

made, if one grants the weight of around 70 tons for one whale with an average length of sixty-feet, according to my calculations then, a very big sperm whale, of eighty-five-feet to ninety-feet in length and a little less than forty-feet in diameter, weighed at least 90 tons. So, calculating that one ton represents the weight of 13 men, one large whale would equal the entire population of a village of 1100 inhabitants.

-B-

Ch. 74 I believe that it is appropriate also, to establish a difference between the sperm whale and the right whale. In addition to oil produced by the blubber of the sperm whale that is clearly superior to that produced by the blubber of the right whale, it is their heads that are principally different.

(placards)

THE SPERM WHALE--THE RIGHT WHALE,

THE RIGHT WHALE--THE SPERM WHALE

I direct your attention to the singular position of the eyes in the side that prohibits the animal from ever seeing an object it finds exactly in its face. In a word, the eyes of the whale correspond to the ears of a man and you easily imagine that if close to something, in your own situation, you

swerved to look with ears at an enemy coming at your face.

Ch. 74 Whereas the sperm whale has teeth, the right whale

Ch. 75 has whalebone. The whalebone are borders of fiber across which the right whale filters the water.

As everyone knows, the whalebone serves in the manufacture of those goods named "whalebone" of the corset and "whalebone" of the umbrella.

Ch. 77 The head of the sperm whale, it tells of the very valuable oil: the spermaceti in the pure head, clear, fragrant, of which the value is inestimable

Ch. 94 and the perfume all identical to that of violets in springtime.

The spermaceti is used in the composition of perfumes and feminine cosmetics of great spells.

-A-

NOT We will see in a little while how the dangerous
FOUND extraction of that spermaceti will equal those men
of the Pequod of life and adventure beyond common.
Good!

But get to work the gigantic block and tackles for cutting up!

-C-

Ch. 67 It was a Saturday night, and when the sabbath followed! the Pequod metamorphosed into a kind of slaughterhouse, each sailor a butcher. One was to

believe that we offered to the god of the sea the holocaust of 10,000 red oxen.

Ch. 64 Tied by the head at the stern, by the tail at the bow, the monster leaned his black shell against the ship.

-B-

Ch. 67 Stubb and Starbuck, climbed on the animal, commenced to cut into the blubber, in order to dig a hole before the fins and there insert the great hook.

-C-

Ch. 66 Queequeg and Tashtego, armed with their long spades, proceeded systematically to massacre the sharks that, by the hundreds, ran up for their repast on the huge cadaver.

-B-

Ch. 67 As if the blubber envelopes the whale in the manner in which the rind covers an orange, they peel it in spirals as if they peeled a fruit. The blubber tears away in one long continuous strip and the corpse of the monster turns by himself. The strip of blubber, dripping blood, rises up to the top of the mast before they cut it and then they replace the hook very low, by a system of block and tackles, the cut strip descends slowly into the hold called the "Grease pen."

-C-

Ch. 94 There, the work is again less than pleasant. In that small space, vaguely lit by a lantern, the great strips of blubber are cut in thick blocks resembling marble. A man armed with a hook strives to hold firm the piece of blubber, in spite of the jolts of the rolling and pitching of the ship. Another, mounted on the blubber, cutting it with a cutting spade. This instrument is also as sharp as possible. This man is bare footed, as the blubber is like ice, toes are rare on the veterans of the grease pen.

-B-

Ch. 98 On the deck, on the other hand, there were the furnaces that worked, transforming the blubber to boiling oil poured afterwards in great barrels that they stowed in the hold.

-C-

Ch. 70 When they have entirely peeled the corpse, they decapitate it and its head section is tied to the side of the ship.

Ch. 69 Then, thus resounds the commander: Haul in the chains! Let go the carcass!

-B-

Slowly, bright as if a tomb of marble, the corpse of the whale moves away floating, and, the water

around it torn by the insatiable sharks, that isle of death goes to disappear into infinity.

-C-

NOT What you hear is a recording of genuine songs of
FOUND whales at the bottom of the ocean by the equipment
 of Commander Jacque Cousteau.

-A-

Now then, some days, some weeks passed. Finally, we set a course to the East and the winds roared from the 40th latitude and the cape cried out around us. We had killed our 17th sperm whale. He was invited to be that souvenir, for the 17th time, a prodigious head of a sperm whale was tied to the side of the Pequod.

Ch. 78 In order to extract the precious spermaceti, Tashtego, flexible as a cat, climbed in the masts and reached the end of the main-yard-arm, there it exactly over-hangs the head of the sperm whale. Attached by a rope, the indian descends through the air, until he lands on the top of the head. With precise cutting of his cutting spade, he cuts into the flesh and into the bone a hole large enough. Then fixed at the extreme end of a rope by means of a block and tackle, a bucket descends and ascends, foaming as if it is one from the dairy at the hour of milking. And it was then

that pulled up for 90 some times the pail was dipped, when Tashtego slipped on the greasy skin and fell into the hole in the immense head and disappeared from view in a horrible gurgling of oil.

Man over board!

The men turned, the monstrous head shaking violently and it rose above the water, as if coming to an important idea, then with a sudden jerk developing only when the poor indian was in profound danger of a speedy death.

One heard an echoing crack and one of the two enormous hook which were suspending the head, let go, and, with immense oscillation, the drunk ship rolled and trembled as if it had been hit by an iceberg. The remaining hook now owned the support of all the weight and seemed to owe as to give up in an instant as the other.

Secure the tackle!

Almost at the same instant, with a crash of thunder, the enormous mass fell into the sea. All watched horrified as it sank, the head that served as the tomb of their comrade. And they saw in the time of a flash, a nude silhouette, a boarding saber in his hand, leap over the edge. Queequeg was plunging to help Tashtego. The eyes all

riveted to the slightest shuddering of the water, but time passed and nothing betrayed neither the presence of the drowned, nor his savior.

Ha! Two! Two! It is two! With his tattooed arm, Queequeg boldly beat the water, while with the other he pulled the indian by his long hair.

How had the noble savage accomplished it?

Queequeg had cut a large hole with his boarding saber, next, giving up his blade, he had thrust his arm deep and had pulled the poor Tash by the hair. He declared to have seized a leg at first, but then, knowing well that occasional power of grave difficulties, he had made the indian somersault so that after, he presented him in the good old fashioned manner, . . . by the head. So, Queequeg graced with courage, the deliverance or instead the childbirth of Tashtego took place very well, despite the adverse circumstances and apparent hopelessness.

Scene 8

The Harpoon of Ahab

-C-

Ch. 111 Ahab stood up as if a statue of bronze in his accustomed place, breathing absent-minded though one nostril the musk and sugar perfume from the islands of Bachee, while with the other he inhaled

the breath of salt of this new sea. This sea where Moby Dick owned to swim at the same instant.

-B-

Flying at last in those waters which marked an end and sliding toward the vicinities of the chase of Japan, the old man hardened his determination.

NOT Briskly, he walked toward the blacksmith that
FOUND worked near the furnace to reforge a damaged
 harpoon. With glowing eyes of scorn and triumph,
 Ahab appeared there in all his fatal conceit.

-C-

What is it?

-B-

Ch. 113 Old thunder! Look! And he shook a bag of leather
 as if it were full of gold pieces. I too, I want
 a harpoon, a harpoon that thousands of demons
 won't be able to break. Here is the material:
 some iron nails from the shoes of race horses.
 You go forge for me those twelve rods of steel
 that you will twist and that you will hammer to
 assemble in order to weld as if they are strands
 of one cable. Quick! Work! It is I that will
 blow your fire.

-C-

That harpoon is for the white whale, right
Captain?

-B-

For the white devil! For the barbs, bring me razors . . . of the best steel, take them and make me some barbs as cutting as needles of ice of a storm in the polar sea. Take these . . . I have no need of them for henceforth I will not shave, nor eat, nor pray until then . . . Let's go! . . . To work!

-C-

Fashioned in the form of an arrow, welded of the rods, the steel point soon at the end of the iron and, while the blacksmith prepared to heat the barbs one last time before tempering then, he asked that Ahab bring a bucket of water.

-B-

No, no, no water for that. I want a true temper for death. Ahoy there! Tashtego, Queequeg, Daggoo, would you give me some blood to temper this iron?

-A-

The three savages approached him somberly approving. They made three nicks in those pagan veins, and the blood gushed from the steaming arms. The harpoon was then tempered, the harpoon for the white whale.

-B-

Eho non baptizo te in nomine patris, sed in nomine diaboli! cried Ahab in a frenzy, while the maligning iron drank of the late baptismal blood. Eho non baptizo te in nomine patris, sed in nomine diaboli!

Scene 9

The Rachel

-C-

Ch. 128 The next day, coming to starboard of the Pequod, a great ship, the Rachel, was looking, her yard-arms, bearing bunches of men close together. Bad news, she carried bad news, murmured an old sailor. But before her captain, standing in the small boat, megaphone to his mouth, was able to throw a name of solid hope, the voice of Ahab resounded.

-A-

(As Ahab) Ahoy in the boat! Have you seen the white whale? He isn't dead, eh? He isn't dead?

-B-

I have seen him, aye! And you, have you seen a whale boat adrift?

-C-

Ahab was not able to restrain his joy and he would have gladly climbed aboard the strange ship if the

captain himself had not already descended her side. By the captain of the Rachel, named Gardiner of Nantucket, we learned then how came the watchful night, whereas three whaleboats chased a school of sperm whales, their crews had seen suddenly emerge from the waves the white back and the wrinkled head of the great Moby Dick. A supplementary embarkation having been launched into the sea immediately. And then . . . and then nothing, except a spray of foam in the distance.

-B-

Captain Gardiner then revealed his purpose in coming to the Pequod. He wished that Ahab join his search. "My son, my first son is with the boat. For the love of God, I implore you Ahab, he is only 12 years old. For 48 hours, allow me to charter your vessel . . . I will pay generously, 48 hours, no more. Oh! You must, you must do it."

-A-

Ahab remained as cold as an anvil.

-B-

I will not leave until you have said yes to me, Ahab. Do for me that which you would that I would do for you in an equal case. You also have a son, Captain Ahab, a young infant well secured at home.

Yes, yes, you let yourself be touched, I see it, run, run men and stand by to square in the yards.

-A-

Stop there! Cried Ahab. Do not touch a single line! Back! Captain Gardiner, I will not help you. I also have my duty to accomplish, and in this same instant, I lose my time with you. God bless you, Gardiner. Goodbye, Mr. Starbuck, you will see that, within three minutes, no more, the strangers of that ship will be warned to have left the deck. Then, the same heading as before. And, diverting his look away from anyone, Ahab headed for his cabin, hammering the deck with his wooden leg of ivory.

-B-

The strange captain stopped petrified before this refusal. Then, he hastened over the side. He threw himself in the boat and regained his sad ship.

-C-

For a long time, we watched the Rachel tack from side to side, with her three great masts filled with men, like three great cherry trees filled with marauding children. One felt that the ship might tip over with so many tears falling to the

foam, stopping without consolation. It was the Rachel weeping over her lost children.

Scene 10

The Wait

-A-

Ch. 130 Now Ahab found himself near the latitude and longitude where he had been inflicted his tormenting wound, now he had spoken with a ship that had encountered Moby Dick the same watch, now he was seen to dawn the look of an old man an expression that weak souls had difficulty supporting.

-C-

(As Ahab) Open your eyes! Open your eyes! Do you see anything?

-A-

But when three or four days had gone by after the encounter with the Rachel looking for her children and no blow had been signaled, the obsessed old man began to doubt his own crew.

-C-

It is I that will signal the white whale. It is I for whom he is reserved. It is Ahab that will have the gold doubloon.

-A-

He created with his own hands a double bowline knot in order to hoist himself up into the masts.

-C-

"Take the line, Starbuck! It is to your hand that I commit myself!"

-A-

Ch. 132 It was a clear day with a blue sky. Knotted, twisted, knarled, ravaged with wrinkles, obstinate, inflexible, haggard, Ahab did not stagger and raised the bruised helmet of his forehead toward the beautiful womanly face of the sky. The joy and the seduction of the sky reaches to him as if a caress. Ahab drops a tear into the sea and the Pacific tells nothing of much value from this small drop of water.

-C-

(As Ahab) Oh! The gentle wind is tender, the sky mild. It is like a day almost as sweet as this, I struck my first whale, harpooner at 18 years. It's been 40 years, 40 years! . . . Of these 40 years, I have not past 3 on shore! Far away, far away, entire oceans separate me from my young wife that I married past 50 years to make sail the next day for Cape Horn, only leaving the imprint of my head on the wedding pillow . . . A wife? A woman?

No, a widow instead whose husband is living. I have made a widow of that poor girl. At what, that serves to break the tired arm with oars, with iron, or with the lance? Ahab, is he very rich or better now? I feel mortally weak, bent, vaulted as if I were Adam staggering under the weight of centuries accumulated since the time of paradise. Allow me to look with a look of a man, it is more healthy to think about the sea or the sky, or to raise the eyes toward God. It is there in the magician's glass, I see my woman, and my child. I have seen afternoons of summer . . . the hour for the nap of the child . . . His mother talking to him about me . . . Of this old cannibal that I am . . . and during all that time there that sky smiles and that sea is unfathomable! But it is a sweet wind, the air perfumed as if it had passed through the distant prairies, they have made the hay somewhere on the slopes of the Andes, and the reapers sleep in the freshly cut grass. They sleep. Yes, grieving so much that we would it were us finally sleeping in the field. Sleep? Yes and to rust among the greens, as it rusts the sickles, as the years pass, thrown to the earth and abandoned not finishing off the cutting. Starbuck!

Scene 11

Moby Dick-The Chase

-B-

Ch. 133 (As Ahab) There! There! He blows! The white hump! It is Moby Dick!

-A-

(As Ahab) He blows! There! There! It is Moby Dick! It is Moby Dick!

-C-

(As Ahab) The white hump! It is Moby Dick! The white hump!

-A-

Quickly, quickly, the boats to the sea!

-C-

Anyone see him before me? Anyone see him before me?

-B-

The doubloon is mine! The doubloon is mine!

-B-

(As Ahab) With Ahab at the head, the whale boats advanced through the calm sea and silently approached the monster. Suddenly, his dazzling back was all entirely visible, like a lost iceberg on the equator and floating perilously. The sparkling white shadow made rise incessantly swarming brilliant bubbles. The faint flapping of hundreds of joyous birds made to sparkle with a

soft noise. And so to travel the tranquility of the tropical sea, which the spaces, at the height of ecstasy keeping silent their applause, Moby Dick advanced, hiding in the deep water the hideousness of his terrible jaw and the terror that hides his giant body. But soon, the grand god showed all of his entire self, balancing on the immense palms of his tail, then he plunged and disappeared. "Wait for an hour," said Ahab.

-A-

The oars apeak, the three whale boats floated in silence as if on a sea of oil. Ahab sounded again and again the depths, his eye full of impatience and suddenly, he discerned there a tiny white point, not larger than an ermine, then coming up and growing, growing at a surprising speed, until, turning, it suddenly showed two long crooked rows of dazzling teeth. His glittering mouth yawned just under the whale boat as if a gate opened to a marble tomb.

-A-

All parts of the small boat shuddered while the whale took slowly and deliberately the stem to his mouth. Hardly six-inches from his face, Ahab was able to see the mouth of the monster that shook the boat, in a precautions manner like that of a

cat amusing himself with a mouse. The walls of the launch twisted under the pressure and the enormous teeth appeared one after the other across the planks crushing the cedar. Furiously, Ahab grasped full in his hands the terrible jaw and fought savagely hand to hand for him to let go. The jaw slipped through his hands and crashed through the middle of the boat, crushing and breaking it into two sections. Ahab was hurled into the sea. The great white whale, satisfied with his work drew a circle rapidly around the wreck and then, he moved away. Ahab, too infirm for swimming, hung onto the debris of his boat. While Moby Dick disappeared, the whaleboats fished out those shipwrecked. "The harpoon, the harpoon is it saved? yelled Ahab."

-Yes sir.

-Everybody is there?

-Everybody is safe and sound, responded Stubb.

-To the ship, ordered Ahab.

-C-

Ch. 134 At dawn of the second day, the ship went with unequalled speed. Then the cry was thrown: "He blows! There! He blows! right ahead!"
Ha! Ha! Cried Stubb at the height of excitement,
"Go there whale! Inflate your lungs! You will

not escape from Ahab!" Stubb was only the spokesman for the entire crew. The hand of destiny had stolen our souls. We were thirty no more, we were a single man! "Your hour has come, Moby Dick! Prepare the whaleboats!" The sailors came down from the masts like shooting stars. As if stricken with immediate terror, Moby Dick attacked first rushing toward the three crews. Jaws opened and scathing tail, he delivered a frightful battle on every side. But with force he turned around and made unceasingly a reversal, then finished by twisting, crossing and recrossing the lines of all the harpoons and knotting them in an unspeakable tangle. With a thunderous noise, the monster irresistibly attracted the boats of Stubb and Flask, which were breaking to pieces the one against the other, throwing the men into the sea. Moby Dick, in a boiling whirlpool made a dance circling dizzily with splinters of wood, of oars and of men. But soon, his task accomplished, he pushed into the wave his wrinkled forehead and, carried behind himself the tangled lines and ropes, the harpoons crossed over his back, he chased his route with the wind, with the fair speed of a traveler.

As always, the Pequod arrived to the rescue and fished out the men. She missed only one man to the name. The most stricken of the survivors was Ahab: his ivory leg was broken and only some of it remained as a sharp splinter. Instead of standing alone, he was half hanging on the shoulder of Starbuck.

When night fell, the carpenter had almost finished a new leg for Ahab and the great white whale was seen still on the wind.

Ch. 135 The morning of the third day rose calm and fresh. Have you seen him? Cried Ahab to the men. But no one had perceived the whale. At noon, they had again seen nothing. What do you see? Nothing Sir! The doubloon goes not to the amateur? Nothing, I have owed to overtake him. I will have owed to doubt myself. Imbecile! The lines and the harpoons that he carries along after him slow his travel! Yes! I have passed him during the night! Lower the sails! Head against the wind! An hour elapsed. The time itself held its breath in its anxious wait. But finally, at

approximately three points off the windward side, Ahab signaled to a new blow and from the three masts burst forth three cries that were said as messengers of the language of fire.

Take me down! . . . Wait! That since there on high my look embraced once again the sea, an old, old spectacle. It has not changed anything for a long time where I think of it, a boy, the dunes of Nantucket. The same, always the same, the same for Noah and for me . . .

Take me down!

For the third time, the boat of my soul sets out, Starbuck.

I am old . . . Shake my hand.

Captain Ahab, don't go, it's useless.

Forward! Cried Ahab and the boats charged to the attack.

Suddenly the waters around them broadened into vast circles. A deep rumbling made itself heard, an underground buzzing. A vast form belonging to the lines, the harpoons and the lance that trailed it, burst from the sea.

Forward! Cried Ahab.

Enraged by the irons that searched his flesh, Moby Dick seemed to be filled with fury. Rushing with a bound into the middle of the whaleboats his tail

whipping, the whale turned and they were able to see the cache on his side.

-A-

Pinioned over the immense pale back by the tangled lines in innumerable turns, appeared the half torn corpse of the man who's name was missing yesterday. His protruding eyes seemed fixed directly on Ahab. The harpoon fell from the hands of the old man.

Stubb, Flask, return to the ship and repair your whaleboats if you are able, then rejoin me. If not never mind, Ahab is able to die alone! As for you, he told his crew, the first of mine that makes to jump, I'll harpoon him. You are no longer men, you are my arms and my legs. Forward!

At the front of the ship, the men waited petrified, contemplating with mouths agape the enormous foamy wave that approached them at a furious pace, following his unrelenting march as if the last judgement. Finally, the enormous white forehead came crashing as a battering ram over the front of the ship with a frightful crash. The sides pushed in, the men thrown over the deck, up the masts, the heads of harpooners trembled on their bull-like necks, they heard the water rush

in the breach in bellowing fury. Plunging under the ship, he resurfaced on the other side and hurled himself toward Ahab and the debris of his boat.

Sink coffins, cried Ahab raving with fury. Aye! Solitary death after solitary life! I feel the presence of my extreme greatness is in my extreme doubt.

-C-

Run to some very far away shores to swell, oh intrepid waves of my life passed, this unique wave of my death that sees spread out!

-B-

Toward you I roll, destructive whale that harvests only nothing, with a heart from hell, I strike you, in the name of hate, I spit against you my last breath. Sink your coffins. As for you, cursed whale, there as I render arms to you! Crying with rage, he threw his last harpoon.

-A-

The whale struck, charged, the line running through the groove, then knotted. Ahab bent to disentangle it, but the knot passed in flight, squeezing his neck.

-C-

And without voice, like the victim of the sultan's

silent executioners, he was carried off by the whale and disappeared into the depths.

-A-

Returning, the dazed men searched in vain for the ship. They had now only seen the extremities of the masts to whose top the three savage harpooners already watched the sea.

-B-

And now some little birds wanted to cry above the again gaping whirlpool, a white and gloomy scum fought its steep flanks.

-A-

Soon all disappeared.

-C-

And the great shroud of the sea rolled as it has rolled for 5,000 years.

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APPENDIX C
CHARTS COMPARING THE CHAPTERS USED BY THE
ADAPTERS OF MOBY DICK, PORGY AND BILLY BUDD

The following is a chart of what chapters or units were used by the adapters of the three scripts. The chapter or unit underlined indicates that at least some information was drawn from the novel and was used in the script.

Information from those chapters or units that are not underlined and that are set down a line was not used to create the script.

Moby Dick

1, 2, 3, 4-9, 10, 11-13, 14, 15, 16, 17, 18, 19, 20,
21, 22, 23, 24, 25-27, 28, 29, 30, 31-34, 35, 36, 37-39,
41, 42-45, 46, 47, 48, 49, 50, 51, 52-59, 60, 61, 62, 63,
64, 65, 66, 67, 68, 69, 70, 71-73, 74, 75, 76, 77, 78,
79-86, 87, 88-93, 94, 95-97, 98, 99-102, 103, 104, 105-110,
111, 112, 113, 114-119, 128, 129, 130, 131, 132, 133, 134,
135

Total number of chapters= 135

Total used = 45

Total not used = 90

Porgy

Ii , Iii, Iiii, Iiv, Iv, Ivi, Ivii , III , IIii , IIiii,
IIiv , IIv , IIvi, IIvii, IIviii, IIii, IIiii , IIiiii , IIiiv,
IIiiv , IIiiv , IIiivii, IIiiviii, IIiix, IVi , IVii , IViii , IViv,
IVv, IVvi, Vi , Vii, Viii , Viv, Vv, Vvi, Vii, Viii,
VIiv , VIv, VIvi, VIvii, VIviii, VIix

Total number of units = 46

Total used = 28

Total not used = 18

Billy Budd

1, 2, 3, 4-8 , 9, 10, 11, 12 , 13, 14, 15-18 , 19, 20, 21 ,
22, 23, 24, 25 , 26, 27-31

Total number of chapters= 31

Total used = 14

Total not used = 17

The following is a chart listing the scenes of each script. Each scene is tracked as it was written by the adapters as to whether the material was drawn from the novel or the information was created. The chapter or unit source from the novel for that portion of the script, in the order that the information was taken from the novel, is indicated by the numbers. NF indicates that the information was not taken from the novel but was created by the adapters.

Moby Dick

Scene 1---1, 2, 14

Scene 2---16, 18, 3, 10, 18

Scene 3---22, 21

Scene 4---24

Scene 5---28, 29, 30, 51

Scene 6---36, 41

Scene 7---51, 46, 61, 35, 47, 61, 47, 48, 61, 48, NF,
61, 62, 61, 64, 104, NF, 103, 74, 75, 77, 94,
NF, 67, 64, 67, 66, 67, 94, 98, 70, 69, NF,
78

Scene 8---111, NF, 113

Scene 9---128

Scene 10--130, 132

Scene 11--133, 134, 135

Porgy

Scene 1---Iiii, NF, Iii, NF, IIiii, NF, Iii, NF, Iii,
 NF, Iii, NF, Iii, NF, Iii, NF, IIIiv, NF,
 IIvi, NF, IIvi

Scene 2---NF, Iv, NF, Ivi, NF, Ivi, NF, Ivi, NF, Ivi,
 NF, Ivi, NF, Ivi, NF, Ivi, NF, Ivi, NF, Ivi,
 NF, Iiv

Scene 3---NF, IIIi, NF, IIvii, NF, IIvii, NF, IIvii,
 NF, IIvii, IIIi, NF, IIIi, NF, IIIi, NF

Scene 4---NF, IViv, NF, IViv, NF, IViv

Scene 5---Vii, IIIvii, NF, Vii, NF, IIIvii, IIviii, NF,
 IIIvii, NF, IIIvii, NF, IIIvii, NF, IIIvii,
 NF, IVvi, Vii, NF, IIIviii, NF, IVv, NF,
 IVv, NF, IVv, NF, Vii, IIIix, Vii

Scene 6---Viv, NF, IVvi, NF, Vv, NF, Vv, NF, Vv, NF,
 Vv, NF

Scene 7---NF, Vvi, NF, Vvi, NF, VIiii, NF

Scene 8---VIv, NF, VIv, NF, VIv, NF, VIv, NF, VIv, NF,
 VIv, NF, VIvi, NF, VIvii, NF, VIviii, NF,
 IIIiv, NF

Scene 9---VIx, NF

Billy Budd

Scene 1---NF, 14, NF, 1, NF, 2, NF, 1, 11, NF, 10, NF,
9, NF

Scene 2---NF, 14, NF

Scene 3---9, NF, 19, NF

Scene 4---NF, 2, NF

Scene 5---NF, 14, NF

Scene 6---14, NF, 14, NF, 19, NF, 20, NF, 20

Scene 7---NF, 22, NF, 22, NF, 13/NF, 22, NF, 22, NF,
22, NF, 22, NF, 22, NF, 22, NF, 22, NF, 22,
NF, 22, NF, 22, NF

Scene 8---NF, 23

Scene 9---NF, 24, NF, 26

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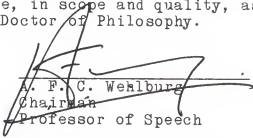
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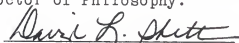
BIOGRAPHICAL SKETCH

Thomas E. Bunch was born in Tulsa, Oklahoma, in August of 1948. He graduated from Thomas Edison High School in Tulsa in 1966, and attended Northeastern State College (now called Northeastern Oklahoma State University) in Tahlequah, Oklahoma, beginning in the fall of that same year. Tom graduated in May, 1971, with a Bachelor of Arts degree in Speech Education, although his emphasis was in theatrical production. In August of 1971, Tom began working at the University of Virginia, Charlottesville, Virginia, toward a Master of Arts degree in drama. He graduated in August of 1973 with an emphasis in technical theatre. After working on the staff of the Drama Department at the University of Virginia for two years, Tom moved to Richardson, Texas, to begin teaching the technical theatre courses at the University of Texas at Dallas in August of 1975. He left UTD in 1977 to enjoy a three-year career in business but decided to return to teaching in 1980. He worked for Northeast Louisiana University from 1980 to 1986 where he taught technical theatre and speech. Tom moved to Gainesville in August of 1986 to study theatre directing and higher education administration in order to obtain a Doctor of Philosophy degree.

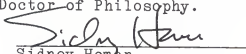
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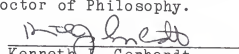
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This dissertation was submitted to the Graduate Faculty of the Department of Speech in the College of Liberal Arts and Sciences and to the Graduate School and was accepted as partial fulfillment of the requirements for the degree of Doctor of Philosophy.

May, 1989

Dean, Graduate School